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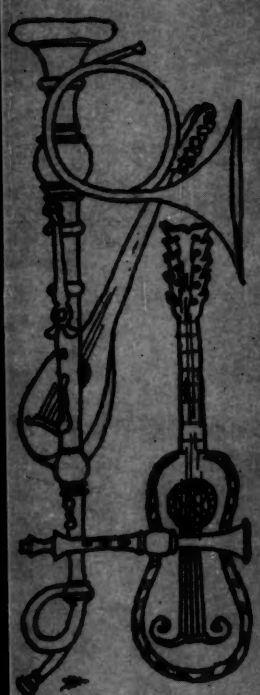

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November 1, 1957
Seventy-seventh Year

nothing but

New Projects for Contemporary Music

The American International Music Fund, Inc., has launched a recording guarantee project in which the principal orchestras of this continent will participate during the 1957-58 season. The participating orchestras will perform contemporary works that have not been available on commercial records, two of which, to be selected by a distinguished jury, will be commercially recorded under a guarantee by the Fund.

The recording project, which has been made possible through a grant of $27,000 from the Rockefeller Foundation, will mark the 10th anniversary of the establishment of The International Music Fund by Serge Koussevitzky in 1948. Mrs. Serge Koussevitzky is president of The American International Music Fund, the U. S. affiliate of the international organization.

Also from the Rockefeller Foundation, the American Symphony Orchestra League has received a grant of $6,450 for the initial steps in developing a project to encourage international knowledge and performance of contemporary music through establishment of a "World Music Bank." Igor Buketoff, conductor of the Fort Wayne Philharmonic Orchestra, is the originator of the World Bank idea, which will operate in the following way.

Distinguished juries in each participating country will select a small list of symphonic works that they feel can serve to introduce their country's music to listeners and performers in other parts of the world. Copies of scores and recordings of works selected will be deposited in each of the branches of the World Bank. Conductors, composers, educators, and critics will be able to borrow materials from the banks for study with an eye to eventual performance.

The national office of the American Symphony Orchestra League in Charleston, W. Va., has been designated as the U.S. headquarters for the World Music Bank. Scores and recordings of the U.S. deposits for 1957-58 will be available for loan about Dec. 1.

N. Y. and Washington Orchestras Announce New Union Contracts

Members of the New York Philharmonic and the Washington Symphony Orchestra will receive increased wages this year. Reflecting the national trend of inflation and rising wages, the managements of both orchestras have reached agreements with their respective locals of the American Federation of Musicians.

The new Washington contract, signed for a three-year period, covering the 97 men in the orchestra provides a $5 weekly increase each year, bringing the minimum to $100 this season, $105 the second season, and $110 the third. It also provides that unemployment insurance coverage begin in the second year.

The New York agreement signed for a period of two years brings the 1957-58 weekly minimum wage to $155, and in 1958-59 to $157.50. The contracts call for a 32-week season for each year, a three-week increase over the past season. The 32-week contracts include one week of paid vacation. The New York contract negotiation came dangerously near cancelling the Philharmonic's current season. It was necessary, in fact, to cancel the opening Thursday night concert.

Bass-baritone YI-KWEI SZE *and his wife* NANCY, *who just returned from the Far East, are shown here with* GENERAL CHIANG KAI SHEK. *After his concerts in Formosa, Mr. Sze was awarded by the Ministry of Education its highest honor, the Music Gold Medal, in recognition of his accomplishments.*

Nat'l. Orchestral Assn. Announces 57-58 Season

Leon Barzin, who has returned to his position as musical director of the National Orchestral Association after a year's sabbatical leave, has released program plans for the Association's 1957-58 season of four Tuesday evening concerts at Carnegie Hall. Soloists include Robert Goldsand, pianist, Maurice Gendron, cellist, Carroll Glenn, violinist, and Eugene List, pianist.

First performances include Jean Rivier's Fifth Symphony and Lazare Saminsky's Fifth Symphony, "Jerusalem, City of Solomon and Christ."

Two New Appointments In Management

Luben Vichey, president of National Artists Corporation, has announced the appointment of Mr. Paton Price as Southwestern representative, effective immediately. Mr. Price was previously associated with NCAC as company manager of nation-wide tours by the Singing Boys of Norway and the Singing Boys of Mexico.

Albert B. Gins has announced that James A. Davidson will be associated with Gins Attractions, Inc., personal service and production company. Mr. Davidson will handle business and personal management for clients, as well as their activities in television, radio, motion pictures, and recordings.

Mr. Davidson, formerly was head of the James A. Davidson Management Company.

Second U. S. Tour For Chicago Opera Ballet

Ruth Page's Chicago Opera Ballet has scheduled a second national tour from January through April, 1958. Under the personal direction of Kurt Weinhold, vice-president of Columbia Artists Management, the company will visit 74 cities in 13 weeks presenting a varied repertory of original ballets choreographed by Ruth Page. Dancers Mia Slavenska, Oleg Briansky, Sonia Arova, Job Sanders, Kenneth Johnson, Doreen Tempest, and Barbara Steele headline the touring company of fifty, which includes the Chicago Opera Corps de Ballet and an orchestra under the direction of Neal Kayan.

Netherlands Quartet to Tour U. S.

Concert Associates, Inc., has announced that the Netherlands Quartet will perform the tour originally scheduled for the Amsterdam Duo. The Duo's tour has been cancelled because of the un-

the news

timely death of Mme. Alice Heksch, pianist. Mme. Heksch's husband and the other member of the Duo is Nap De Klijn, who is also first violin of the Quartet. The Dutch government has granted subsidy covering trans-Atlantic transportation to the Quartet.

Philadelphia Orchestra Will Make European Tour

Under the sponsorship of the President's Special Program for Cultural Presentations, administered by ANTA, the Philadelphia Orchestra will make an eight-week tour of Europe in the spring of 1958, playing a minimum of 40 concerts, one-half of them, it is hoped, in Iron Curtain countries.

The itinerary, which is being selected upon the recommendation of the U. S. diplomatic personnel in each of the countries to be visited, at present calls for concerts in the Soviet Union, Poland, Czechoslovakia, Yugoslavia, and Rumania. Other countries to be visited are Austria, Belgium, Denmark, England, Finland, France, Germany, Italy, the Netherlands, Norway, and Sweden. Final concerts at the Brussels World's Fair, will highlight the American national days, July 2, 3, and 4.

Artists Abroad

Baritone ROBERT McFERRIN, who this year marks his third season with the Metropolitan Opera Company, will appear in early March as leading guest baritone with the Finnish Opera in Helsinki in the title role of Verdi's "Rigoletto." He will also make a limited number of Scandinavian orchestral and recital appearances. In addition to his 1957-58 recitals in the U. S. and Canada, he will be in Europe again later in the spring and summer for a series of major recitals.

OLIVER COLBENTSON, violinist and associate concertmaster of the Metropolitan Opera Orchestra, has completed his third concert tour of Europe, where he appeared in London, Amsterdam, Milan, Oslo, Berlin, Hamburg, and The Hague. . . . Pianist DAVID BAR-ILLAN, who recently returned to the U. S. from a tour of the Latin American countries, has been engaged for a repeat tour this coming spring. Bar-Illan will then go to Israel for 10 solo performances with the Israel Philharmonic under the direction of Dimitri Mitropoulos, after which he will concertize in Europe.

MARY MacKENZIE, young American contralto, made her London debut at Wigmore Hall, in a program accompanied by Gerald Moore, Oct. 16. Miss MacKenzie will also be heard in a series of concerts in Scotland. . . . EDWARD VITO and ARTHUR LORA, harpist and flutist, are at present on a three-month concert tour of 11 countries of the Near and Far East, as part of the President's Special International Program for Cultural Presentation administered by ANTA.

Appearing in England for the first time this fall, REGINA RESNIK, American mezzo-soprano of the Metropolitan Opera, will sing eight performances of "Carmen" at the Royal Opera House in Covent Garden. This also marks Miss Resnik's first appearance abroad as a mezzo-soprano. At the Metropolitan Opera this season she will create the role of the Baroness in the world premiere of Samuel Barber's "Vanessa."

Foundation Makes Choral Survey

On Sept. 23, 1957, the American Concert Choir and Choral Foundation, Inc., began a survey of college, community, professional, and religious choruses in the U. S. In all, 3000 forms will be distributed to choral leaders in every state between that date and June 30, 1958.

The purpose of the survey is to determine centers of choral activity in the nation, to ascertain the training and needs of choral conductors and choristers, and to learn of the repertoire of choral groups. The information will be published in Foundation periodicals and made available to other musical organizations. It will also serve as a basis for the program of the Foundation. The survey is under the direction of Margaret Hillis, musical director of the Foundation, and Milton Goldin, director of research for the Foundation. Cooperating with the Foundation in this endeavor are Carl Fischer, Inc., The National Music League, and The American Guild of Organists.

Premiere Performances

■ The Little Orchestra Society's second concert on Oct. 21 featured the American premiere of Victor Babin's Concerto for Two Pianos, with duo-pianists Vitya Vronsky and Victor Babin as soloists.

■ "Piano Fantasy," a major work for piano by American composer Aaron Copland, received its world premiere at a special invitation concert at Juilliard School of Music Oct. 25. The work, commissioned by Juilliard on the occasion of its fiftieth anniversary, was performed by pianist William Masselos twice during the evening, before and following the intermission.

■ Violinist Rudolf Kolisch, leader of the University of Wisconsin Pro Arte Quartet, presented the world premiere of Luigi Nono's "Varianti for Violin and Orchestra" at the music festival in Donaueschingen, Germany, Oct. 20. Mr. Kolisch performed the concerto with the Orchestra of Southwest Radio, Baden-Baden, conducted by Hans Rosbaud.

Metropolitan Opera Announces New Singers

William Lewis, young American tenor, has been signed by the Metropolitan Opera Association to make his debut in a major role during the 1957-58 season. On Oct. 19 Mr. Lewis made his debut also with the New York City Opera, where he will appear in major soles in several operas. Aside from this Mr. Lewis will be heard from coast to coast in recitals and with orchestra.

WILLIAM LEWIS

Five other artists, not previously announced, who will join the company are Gloria Davy, American soprano, Marcella Pobbe, Italian soprano, Eugenio Fernandi, Italian tenor, Robert Nagy, American tenor, and Mario Sereni, Italian-born baritone.

Santa Fe Opera Commissions "Wuthering Heights"

The Santa Fe Opera Association has announced the commissioning of a new work from the young American composer Carlisle Floyd, to be given a

Victor Alessandro will be the conductor of the San Antonio, Texas, Opera performances Mar. 1-9, featuring leading stars of the Metropolitan Opera. He was erroneously identified in the October opera forecast.

world premiere during the 1958 summer season in Santa Fe, N. M. The work, now in preparation, is "Wuthering Heights," a musical drama in a prologue and three acts, adapted for the stage by Mr. Floyd from the novel by Emily Bronte.

News in Brief

■ Minas Christian returned to the podium of the Evansville Philharmonic Orchestra at the opening concert of the 23rd season, Oct. 21, beginning his fifth year as musical director and conductor of this orchestra. The six major concerts this year will feature music by American and contemporary composers. Guest artists will include duo-pianists Ferrante and Teicher, John Sebastian, Francis and Jean Madeira, and Joseph Fuchs.

■ Cesar Saerchinger's full-length biography of Artur Schnabel will be published in November, in England and the U. S, by Cassell & Co. and Dodd. Mead & Co., respectively. Clifford Curzon has written an introductory "Tribute," and the appendix will contain short critical essays on Schnabel's compositions by Ernest Krenek and Roger Sessions.

■ Dr. Joseph Wagner, conductor and composer, has returned from guest-conducting engagements in South America during the summer. During that time the world premiere of his "Litany for Peace," scored for string orchestra, was given in Santiago, Chile.

Ford Foundation Announces Support of Music and Allied Arts

■ The MUSICAL COURIER and all American musicians applaud the Ford Foundation's decision to support materially music and the allied arts. An initial venture into the creative arts grants $760,000 divided into five highly worthy projects in music, opera, art, and the theatre. In addition, Mr. McNeil Lowry, the Foundation's program director, has indicated that the Foundation plans to spend more than $400,000 in the next two years in making a survey of what aid the arts need.

This seems to us a most intelligent approach. Although the Ford Foundation has not committed itself beyond the five initial grants, it seems logical to expect that from this intensive study will come the most comprehensive foundation approach toward the aid and furtherance of American culture.

Recipients for the first five grants are as follows:

American Music Center, Inc.: $210,000 for a three-year experiment in multiple regional performances of new symphonic works; New York City Center of Music and Drama: $105,000 for a demonstration by the New York City Opera Company of a modern American repertoire in 1958; Cleveland Playhouse Foundation: $130,000 for an experiment in the development of talented actors and in extending professional theatre to small towns of the Middle West; Minneapolis Society of Fine Arts: $150,000 for a five-year experiment with the curriculum of its School of Art; and New Orleans Opera House Association: $165,000 for a three-year experiment by the Experimental Opera Theatre of America in enabling talented young singers to make their debuts.

Mr. Lowry explained to the editor of MUSICAL COURIER that these initial grants did not necessarily mean that the projects chosen were the most worth while or the most needed. But rather that they were projects obviously worthy and projects that were already in progress.

In the absence of Federal Government support, the arts in our nation have long needed financial aid. The Ford Foundation's exhaustive study may make possible this support, which will develop and sustain the roots of American culture.

Gid D. Waldorf

EDITOR

Musical Courier Proudly Announces the 1958

DIRECTORY ISSUE OF THE MUSICAL ARTS AND ARTISTS

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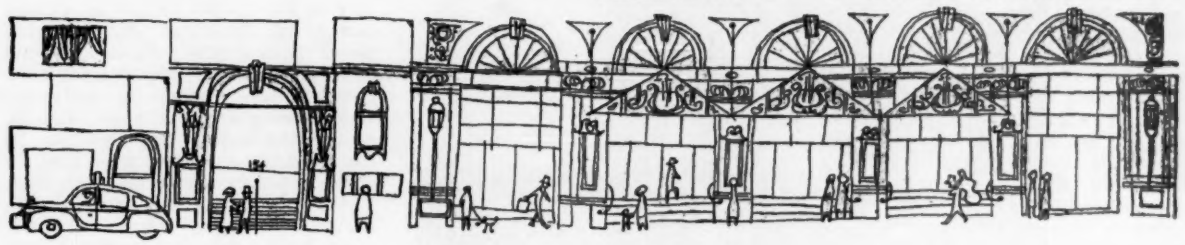
ALONG 57th STREET



■ This has been a kaleidoscopic period and we are still whirling, like **Sputnik.** We are reliably informed that the satellite has settled into a steady drone, no beeps, in the key of B-flat. Seems obvious that the USA signature indicates B-sharp. While in the beeping stage, before it got its wave length, the funny "moon" interfered with the orchestral vibrations during the first "Fledermaus" performance at City Center. Prince Orlofsky was observed gazing towards the proscenium arch while a strange stratospheric note intermittently whined through the ethereal atmosphere. The press reported that, speaking Einsteinly, this was Sputnik vintage 1860 over Vienna.

■ To begin at the end of happenings, **England's Queen** rode through our street while we stood on our own flat feet (and those of others around us) and cheered vigorously. This was appropriate, for if it's true that "a pretty girl is like a melody" the street was filled with song! After the completely mad schedule of events, plus the continual costume changes, Elizabeth looked interested, lovely, alert, and right on the beam. And girls, although her formal gowns have been scintillating and seraphic, her jewels unbelievable, and her mix-or-match day outfits colorful and flattering, her crushed-down pink velvet hat was a bit fuddy duddy, and her hairdo *not* high fashion, or is this lese majesty?

■ There have been lots of parties along the music line. (We didn't get asked to some—no tickee, no washee.) October 2 we trekked way down to the historic lower Fifth Avenue district to have a bit of tipple and marvelous hot canapés with **Mr. Henry Z. Walck,** host, at the Oxford University Press. The occasion was in honor of Mr. John Brown, publisher and manager of the London division of this celebrated organization. Did you bright eyes know that Oxford University Press was founded 14 years *before* Columbus discovered America and just one year after Caxton printed the first book in England with movable type? (A questionable blessing, we frequently opine.)

■ Another highlight of our month was the opening show put on by the **American Opera Society** at Town Hall. (Although our delight was dimmed at times by the shrieks and yells of the overly enthusiastic extrovert in one of the boxes. Whenever there was a vocal mishap courteously ignored by the audience, *with uncouth fervor* this one bawled, "bravo, bravo," pointing up the most blatant slips. Are muzzles expensive?) In re the performance, reviewed in a more illustrious department, we liked Davy's musical accuracy and weeping-willow grace; we admired Gamson's rapt conducting; we choked on the upper medium pitch-approximation of the mezzo-diva but found a lesson for aspiring songsters in the way she drew mounting applause with her slow widening smile. Experience ultra!

■ A cheery break in routine came with the invitation to visit **Lauritz Melchior** during a TV rehearsal break over on West 53rd. The great tenor (we called him the greatest *Wagnerian* tenor of our time and got an immediate correction, "The greatest tenor"; by gum, come to think of it, they are right) was in splendid form after three days of continuous rehearsal. There was a hum of conversation in the house, with the resonant accents of the star overriding, when "Quiet, Quiet" shrilled the on-stage director. As a deadly silence spread, Melchior turned slowly and in a carrying whisper asked, "What happened? Did somebody die?" Another comment came after he listened respectfully (we hope) to the vocalist who coon-shouted she "couldn't sleep, wouldn't sleep, love told me I shouldn't sleep" and so on ad nauseum. The tenor said in a simple way, "There is much about this I do not understand." Exclamation points in order. And suddenly, though to us everything seemed completely disorganized and, two hours before performance, still in an experimental process, Melchior leaped up, "There's my cue," and bounced on stage ready and bouyant (how could he be after the long wait) and did his song and a perky polka with the ensemble. We missed out on the opening "Walküre" aria but from the respectful awed looks of the TV folks the great Dane wowed 'em on 53rd as once on 39th Street. Now can't we have at least one full "Tannhäuser" for the edification of the young ones just coming into music? How about a sponsor for such a project?

■ We ran into **George London** up on the opposite-Carnegie Hall corner near the Health Shop. Fresh from his triumph, pinch-hitting for an indisposed colleague (Fischer-Dieskau), and dashing down to the Met's rehearsal for opening night "Eugene Onegin," the baritone looked handsome, ruddy, and happy. Wonder if George ever recalls the not-too-long-past days when stymied by recitals (around the provinces) and oratorio (which takes rare singing ability but is not conducive to glamor), he went straight through his cottage cheese and such while another baritone and a tenor employed on 39th Street told him how good *they* were. George never replied but his head went down. First marks for courage and his *learned* success.

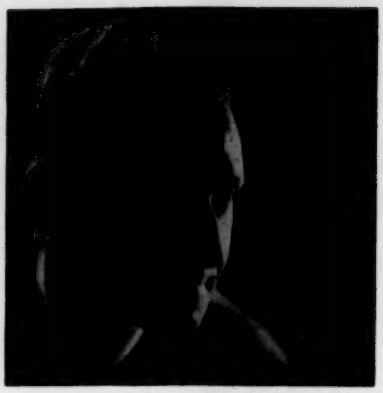
■ Young, but rapidly scoring **Paul Harelson** came in to chat. Only two seasons in his professional career, the Chicago-born pianist will commence his season's tour playing the Tchaikovsky Concerto Nov. 17 in Middletown, Ohio. He likes equally, he says, Schumann (the Fantasie) and Schuman (of Juilliard). In fact, contemporary or romantic, you name it and he'll play it. He did the first N.Y. presentation of the Dallapicolo 14-minute work "Quaderno Musicale di Annalibera" in 1956 and will come back to town soon with a second recital.

■ We always get a lift just looking at golden girl, **Laurel Hurley**—and she can sing too. She'll add the "Rosenkavalier's" Sophie to her Met roles this season and will sing the first "Perichole." The lovely soprano should take care, the movies will get her yet! Her busy summer schedule included dates in St. Louis, Miami, a debut at Robin Hood Dell, and two Lewisohn Stadium concerts.

■ **Giuseppe Campora** is extending his list of divas to whom he makes love in dulcet tenor tones. Scuttlebut has it that, as a personable Alfredo, he will woo Victoria de los Angeles in the first Met Opera "Traviata" real soon.

■ It's now time to polish up the big front door and endeavor to earn our weekly stipend by chores rather than chat. So goodby, goodby until next month. What with the concert and recital season in full swing, we expect our columns to be bursting at the seams. . . . . PARTOUT

ON THE COVER



Photos Yvonne Le Roux

BATON IN MOTION

By DEANNE ARKUS

ON November 7, Gerard Samuel, associate conductor of the Minneapolis Symphony, celebrates the completion of what may be called a 10-year artistic cycle. On that date he returns to the Eastman School of Music, where his serious studies first began, to appear as guest conductor with the Rochester Philharmonic. Mr. Samuel is indeed an extraordinary young man. At the age of 33, he has already established himself both as a leader in the cultural circles of Minnesota and as one of the finest young conductors in America.

But little more than a decade ago Gerard Samuel was still attending classes at Eastman. A prodigious young talent, he excelled in all of his subjects, was a prize conducting pupil of Dr. Hermann Genhart, and won his degree with honors. Then on he went to Yale University for two years' study with Paul Hindemith, spending the summers of those years at Tanglewood in private study with Serge Koussevitzky. Berkshire days also brought with them an increased interest in opera, and Boris Goldovsky's Opera Theatre was carefully fitted into an overflowing curriculum.

On the completion of graduate work came the coveted Haupt Prize for Scholastic Excellence—and the young conductor was ready to begin his journey upward. First stop, New York, to lead the orchestra in Broadway's "Ballet Ballads," in 1948, and on to Paris as consultant to the cultural attaché of the U. S. Embassy. In Europe he was a champion of American music, arranging concerts of American works and giving premieres to American scores. Further studies at the Academia Chigiana in Siena led to first prize in competitions and opportunities to conduct the Florence Symphony. He had just returned to France for research under a Fulbright Scholarship when he was called to the post of assistant conductor of the Minneapolis Symphony. He was just 24 years old.

Minneapolis and Gerard Samuel were a perfect team from the start. Here was a city with a history of cultural innovation from the turn of the century when Emil Oberhoffer took the Minneapolis Orchestra on the first of the country's "grass roots" junkets. But if Minneapolis was born with metropolitan ambitions, Gerard Samuel was born with cosmopolitan talents. The new conductor immediately became an integral part of the city's cultural life. He directed his regularly scheduled orchestral concerts to the applause of both audiences and critics, and at the same time he began to develop other musical organizations.

Back in the days at Yale, it was Samuel's professor Paul Hindemith who inspired his compelling interest in renaissance, baroque, and contemporary music. Much of his time is now devoted to the quest for forgotten works and new keys to their interpretation, and many of his efforts are dedicated to the support of contemporary music.

His enthusiasm for this music clearly proved contagious. In 1950 Samuel founded a chamber orchestra and opera organization known as the Collegium Musicum. Rameau, Schütz, Blow, Purcell, Dufay, Hindemith, and Stravinsky became familiar names. Baroque opera, renaissance vocal music, and contemporary choral and instrumental scores became the standard fare. As audiences cheered so did the press—not only for his sensitive and authoritative direction, but also for his scholarly approach and uncanny perception in program planning.

Minneapolis now enjoys a music schedule of enviable proportions, much of this due to the efforts of Gerard Samuel. As educational director of the New Friends of Music, Samuel presents monthly lecture-concerts ranging from Indian dance rhythms to contemporary dodecaphony. As music director of the Minneapolis Art Institute, he has developed a concert series that includes chamber opera, ballet, recitals, composers' forums, and panel discussions. Outstanding success has also come from work with young people, as two thirds of an unusually popular children's series is handled by Conductor Samuel. He has also won praise for his work with the Minneapolis Civic Opera and the Cecilian Singers, and for his museum lectures.

Summertime may be vacation time for some, but hardly for our dynamic maestro. During the month of July each year he is director of the Grand Marais Chamber Music Festival. He is also musical director of "Music Under the Stars," a July-August series of outdoor concerts by the Minneapolis Symphony. Following summer activities this year, the peripatetic Minneapolis Symphony, with its conductor Antal Dorati and its associate conductor Gerard Samuel made a six-week tour of Europe and the Far East under the auspices of the President's Special Program for Cultural Exchange.

1958 marks the 100th birthday of the State of Minnesota, and the Centennial Committee planning all musical activity for the festivities has naturally chosen Gerard Samuel its chairman. With the future clearly in mind, Mr. Samuel is not planning a passing celebration. By commissioning a variety of new works for the occasion, he is creating a musical heritage for Minnesota, building a midwest cultural monument.

"And what do you do with your spare time?" we facetiously asked the maestro, who explained in a disarmingly gentle and unhurried manner, "I am very fond of art you know, especially Oriental art. I collect everything from Russian icons to Chinese musical instruments. I'm also a voracious reader, and then there is photography, and of course my research. . . ." Mr. Samuel is too modest. He neglected to mention that he owns a most impressive collection of paintings and instruments, that he is the author of a book on Chinese music, and that his constant musicological pursuits here and abroad, have resulted in the discovery and restoration of many invaluable old manuscripts.

Hindemith obviously knew his pupil well when he stated that "Gerard Samuel belongs to that rare species of all round musician," and his colleague Eugene Ormandy described him aptly as "an especially talented conductor." Thriving on activity, his is a vital existence in which fire and sensitivity, study and evaluation control the momentum of his baton.

Photo by Gene Cook

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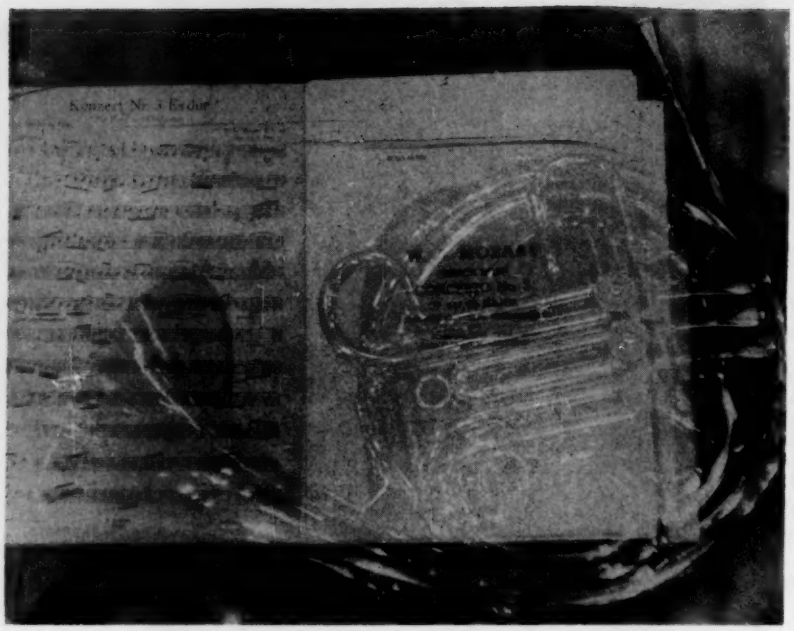

Around the Horn

By JOSEPH EGER

The French horn, traditionally considered an orchestral instrument by composers and performers alike, has ventured forth to face the world as a solo instrument. A new generation of virtuoso performers is inspiring contemporary composers to provide the horn with the means to display its beauty and versatility.

TO most listeners the sound of the French horn is either the "pah" of the brass band's "oom-pah" or the mellow horn-call emanating from between the woodwind and brass sections of the orchestra. These rather narrow conceptions grow out of the tradition and very nature of the horn. Only recently has the horn ventured forth from the cozy protection of the symphony orchestra to face the lonely but challenging horizons of the solo world.

There is usually a distinction between what are considered solo instruments and orchestra instruments. Some instruments cross the line frequently, whereas others rarely leave their traditional role. Twenty years ago very few of us would have believed that the viola would achieve the prominence given to it by William Primrose, or that the guitar and cello would enjoy the respect won for them by Segovia and Piatigorsky. Today, the French horn has joined with these in the solo field and is rapidly becoming recognized as one of our richest and most versatile instruments.

One of the foremost champions of the French horn as a great solo instrument, Joseph Eger has appeared as soloist with leading orchestras and ensembles throughout the world. He is known the nation over for his annual tours with the Eger Players with whom he leaves later this month for a series of engagements in Europe. The title of Mr. Eger's article is borrowed from his latest RCA Victor release "Around the Horn."

Until the present valved horn was evolved some 75 or 100 years ago, the French horn was very limited. In its primitive form the horn or "shofar" was used some 6,000 years ago for religious ceremonies. It was then made from the horns of animals such as the ram or ox, or from elephant tusks. The only notes one could play were those in the harmonic series. The horn was controlled only by the intensity of breath, the shape of the lips on the mouthpiece, and by varying positions of the right hand in the bell. But even these elements could not produce a complete scale throughout the registers. A rough approximation of a scale could be achieved by "stopping" some tones with the right hand in the bell; hence the name "hand horn."

Despite these limitations there is some very fine literature for the hand horn, such as the four Mozart concerti. Mozart loved the horn and included it in almost all of his compositions. The best horn player of his day was Ignace Leutgeb, a cheesemonger. The composer and the horn player were always vying with one another to see who could play the better joke. We still have scores written in various colored inks by Mozart in which he calls Leutgeb some amusing pet names.

Brahms, too, loved the natural horn and suggested that his famous trio be played on the instrument, even though the valved horn was then coming into common use.

The nature of the horn has affected its literature, and although I sometimes look with a larcenous heart on the magnificant literature for the piano, violin, and voice, our repertoire is far from poverty-stricken. Mozart, Brahms, Beethoven, Hindemith, Weber, Strauss, and others from Haydn to our contemporary composers have put some of their greatest inspiration into horn music. The instrument is used with equal effectiveness in a gay rondo of Mozart, the sound of tragic destiny in Brahms, or the unabashed romance in the Gliere Horn Concerto. In recent years there has been a sharp increase in the number of works written for horn as more and more composers realize its unique qualities. In the last two years I have personally examined over a hundred new scores featuring the horn and am doing my best to persuade contemporary composers to write more for the instrument. Hardly a week goes by that I don't get a call or letter from a composer asking me to look over his new composition.

One reason for the retarded development of the French horn as a solo instrument is the sheer difficulty of playing it. Not too many years ago concert-goers expected, in the ordinary course of things, that many wrong notes or "fluffs" would be heard from the horn section in even the best or-

chestras. The good horn player was one who could get by with a minimum of these very noticeable mistakes. As recently as twenty or twenty-five years ago there were "high horn" specialists, who played only the high notes, and "low horn" specialists, who played only the low notes. Even today, many symphony orchestras have second and fourth horn players who don't venture to the top of the horn tessitura, and first and third horn players who feel uncomfortable in the lower registers. The horn is very much like the human voice in this respect, for we have soprano, tenor, alto, and bass registers with many similar problems.

I am often asked why the French horn is so difficult to play. Perhaps it can best be described by comparing a hornist to an archer. He must hit the bull's eye on every note. But the bull's eye isn't enough—he must hit the very center of the eye. He must compensate for air currents that might deflect his quivering arrow, and keep the bow in perfect condition of weight, flexibility, and tension. He must hear every note before he plays it. He must hear rapidly, think clearly and precisely, and possess in addition an artistic understanding and projection of the music. He must then adjust the volume and intensity of his wind and the minute muscular posture of his lips to greater accuracy than that of the finest tooling machine.

The horn player's body, like a singer's, is his chief instrument and must be responsive as a whole. The horn is only an extension of the body. The lips, which vibrate against the mouthpiece, the tongue, which starts and sometimes stops the tones, the breathing apparatus, and entire body must work together in perfect balance and harmony. Embouchure and postural adaptation to the horn, whether sitting or standing, is a total thing. The hornist must be in excellent physical condition, for every performance requires the kind of training with which a boxer prepares for a title match. Playing the horn requires the discipline and dedication of a ballet dancer.

Perhaps the chief problem for the horn player is one of endurance. After my first tour a colleague of mine who plays in a major symphony orchestra said to me, "But Joe, how can you last a whole evening? The Brahms Trio alone is an endurance test, and most horn players feel happy if they can get through it, much less play three or four other works as well." (Our Town Hall program in New York included the Brahms Trio, a Haydn Trio, and works featuring horn by Leonard Bernstein, Béla Bartók, Benjamin Britten, Peter Korn, and two jazz pieces by Hal Schaefer.) The seriousness of this problem can be seen when we realize that every symphony orchestra has, aside from the usual four horn parts, an assistant first hornist and, sometimes, even an alternate. Thus, there are three men to play one part so that the solo first horn player can keep fresh and flexible for the few noticeable and important orchestral solos. Some European orchestras even maintain an entire spare horn section.

The modern horn has been somewhat improved, but the virtuosity of contemporary horn players has increased enormously in the past decade or two. The best player can now play up to four and one-half octaves, from a barely audible pianissimo to a shattering fortissimo—expressing everything from Schubert's *Weltschmerz* and Handel's nobility to Bartók's warm folk qualities or Prokofieff's humor. He also can negotiate some extremely rapid technical passages. As for tone color, it is interesting to note that in much of Brahms (for example, the Horn Trio or slow movement of the Third Symphony) the horn sounds like a cello, whereas Shostakovitch in his Fifth Symphony makes it sound like a flute. Wagner gives it a baritone timbre, and Strauss makes it sound like a clarinet or bassoon. There are some composers who even make it sound like a French horn!

During the years of playing in symphony orchestras as well as for radio, television, and motion pictures, I gradually gained the conviction that the horn could join the family of great solo instruments. Believing that the problems and limitations could be overcome, I proceeded to study all the breathing textbooks available, took a course in yoga, and explored other disciplines that might help my rather slight body to tame the hazardous horn. I developed the ability to swim long distances underwater, and now derive a lot of pleasure by demonstrating to audiences that it is possible to play phrases and tones longer than they can hold their breath. Endurance throughout long, arduous concerts has resulted also from an intensive study of physical and psychological tensions that waste energy. There can be no compromise for the horn soloist in achieving maximum efficiency of the breath and the body to best serve the music.

Invariably, people come backstage after a concert and say, "I never realized the French horn could do all those things and make so much music." They are fascinated by the beautiful tone and eloquent expressiveness of the instrument. It is perhaps also interesting to note that very often a well-received number on my programs happens to be one of the songs I have transcribed. Without benefit of words, the horn is capable of expressing the text through musical tones alone.

The common idea of a horn player as a large, red-faced man blowing "oompahs" loudly and somewhat inaccurately is rapidly being dispelled. The luminous tone that can emanate from the French horn, in addition to its extreme flexibility in dynamics and tone color, contributes what is essentially a new dimension to the world of solo music.

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CARNEGIE HALL

The Philadelphia Orchestra, Eugene Ormandy conductor, Oct. 1, E—What a pleasure to hear again this magnificent instrument! Surely for perfected ensemble playing and for full-bodied tone color the Philadelphia Orchestra is not surpassed.

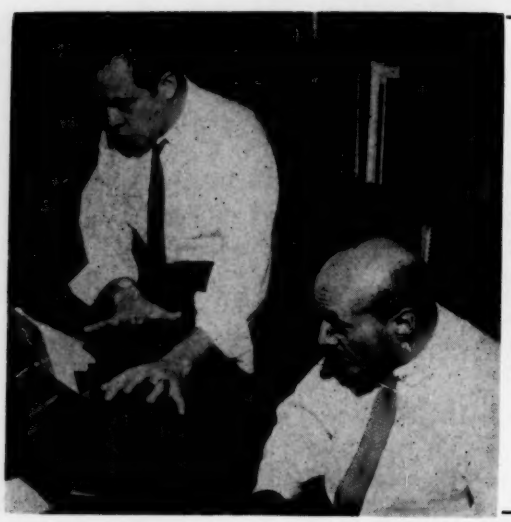
Maestro Ormandy chose an all-Russian program for the orchestra's first New York appearance of the season. In addition, "The Swan of Tuonela" was played in memorium to the late Jean Sibelius. The Suite from Stravinsky's Ballet "Petrouchka" and Moussorgsky's "Pictures at an Exhibition" were logical foils to display the Philadelphia Orchestra's excellent ensemble playing and handsome tone colors. We were more than satisfied with both readings. On the other hand we were a little disappointed in the Prokofieff Symphony No. 4, which received its first performance in the revised version. We were disappointed not in the performance but rather in the music itself, and are not at all sure but that we prefer the work in its original form. The symphony was originally written in celebration of the Boston Symphony Orchestra's 50th anniversary (1930). In both versions the ballet influence is easily discernible; in fact at times the work seems to be more like ballet music than a symphony. Unusual for Prokofieff, too, we noted a number of instances of muddy orchestration.

G. W.

Joseph Malfitano, violinist, Oct. 6, E—Mr. Malfitano presented a program which, aside from the Solo Sonata Number 111 in C major by J. S. Bach, consisted of contemporary or near-contemporary works, including the first performance of a ballet by Gunther Schuller entitled "Symbiosis." The "Suite Italienne," by Stravinsky, the Solo Sonata Op. 31, No. 1, by Hindemith, and Ravel's "Tzigane" completed the list. Mr. Malfitano displayed a full, rich violin tone, and in general he was faithful to the pitch. He seemed musically more at home in the fast movements, in spite of some memory slips, than in the slow movements, where the overall musical architecture was not always clearly projected.

In "Symbiosis," according to the program notes, Mr. Schuller has written an integrated work in which he has indicated in his score the general outlines of the choreography. This degree of integration is not always clear to the spectator. The music is somewhat in the fragmentary style of Webern and leans much more heavily on rhythmic elements than on melodic elements. Paul Krueter, pianist, and Walter Rosenberger, percussionist, joined Mr. Malfitano for this work. Maria Maslova was the dancer, and the composer conducted. Mr. Krueter also accompanied the soloist in the Stravinsky and Ravel numbers and showed himself to be an expert ensemble artist.

C. E. R.



THOMAS SCHERMAN, *conductor of The Little Orchestra Society, and* GEORGE LONDON, *Metropolitan Opera baritone, rehearsing the original version of Moussorgsky's "Songs and Dances of Death," which they presented at the opening concert of the Society's Town Hall series on Oct. 7.*

N. Y. Philharmonic, Mitropoulos, conductor, Oct. 12, E—This Saturday concert marked the belated opening of the 1957-58 season and was sold out, primarily because of the cancellation of the two concerts that were to inaugurate the first week of the season. Dimitri Mitropoulos, back from Europe and on his way to the Metropolitan Opera, presided en passant, so to speak, over the orchestra. The program showed a conservative attitude. It began with a Concerto in G minor by Antonio Vivaldi played by the reduced string body. That was all to the good. What was not in accordance with the style of the work, however, was the exclusion of the keyboard and, thus, the concerto was done without the essential basso continuo accompaniment. Conductor and orchestra paid tribute to Jean Sibelius with a moving performance of "The Death of Melisande" from the neglected incidental music for Maeterlinck's "Pelleas and Melisande." The soloist of the evening was the young pianist Lilian Kallir who delighted the audience with a fine presentation of Mozart's Concerto in G major (K. 453). Playing with technical ease, clarity, and tenderness, Miss Kallir proved an accomplished Mozart interpreter. The concert concluded with a burning and dramatic reading of Tchaikowsky's Symphonie Pathètique, and the very responsive audience left the hall with a feeling of thankfulness for having its orchestra back.

J. B.

Orchestra del Maggio Musicale Fiorentino, Oct. 13, E—Appearing in the wake of the Philharmonic crisis, the Florentine orchestra received a hearty welcome. It is comprised of 96 musicians, twelve women among them, who play through eleven months of the year and receive thirteen monthly sal-

aries. It is a government-subsidized organization that has no steady musical director. Carlo Zecchi, who led the orchestra in New York, is not a conductor of the de Sabata or Cantelli type. In appearance and manner of conducting he reminded this reviewer of Renato Fasano of the Virtuosi di Roma. The maestro led his well-disciplined forces in a program that left something to be desired. Framed by the overtures to Rossini's "La scala di seta" and Verdi's "I Vespri Siciliani," it included Cherubini's D major Symphony, three pieces from Ildebrando Pizetti's "La Pisanella" and a "Sinfonia Americana" by Franco Mannino. The latter, a young man, wielded the baton in the performance of his work, which was commissioned by the impresario of the tour.

Cherubini was a Florentine and Pizzeti taught a number of years at the conservatory in Florence. The inclusion of these composers in the program was a noble gesture. But Mannino's symphonic potpourri of American folk tunes was definitely out of place. If this work really was chosen to represent the creative musicians of post-war Italy on a transcontinental American tour (60 concerts), then the selection was a tragic mistake. We would have expected to hear, for example, a composition of Luigi Dallapiccola, who happens to be a resident of Florence. The much advertised idea of cultural exchange programs will not be promoted by intentional neglect of interesting and important artists. Listening to the orchestra was a very pleasant experience. The precision is remarkable, the sound of the strings is noble, and the woodwinds are of high quality. But the proficiency of the brass section could not be judged from this program. The excellent performance of the Verdi overture gave this reviewer the greatest satisfaction of the evening. J. B.

N. Y. Philharmonic, Mitropoulos, conductor, **Andre Tchaikowsky,** pianist, Oct. 14, A—Sol Hurok, that inimitable impresario with the midas touch for musical talent, has found another golden boy. Polish pianist Andre Tchaikowsky is the prodigious 22-year-old talent who was scheduled to open the Philharmonic season on Thursday evening. Caught up in the Philharmonic's member-management maelstrom, he was forced to postpone his New York debut to Sunday afternoon. It was a performance well worth waiting for. Mr. Tchaikowsky played the fiendishly difficult Prokofieff Third Piano Concerto with astonishing proficiency. His temperament and unique pianism seemed ideal for this music, as his transcendental technique conveyed perfectly the intensity and restless momentum of the score. In the rare quiet moments he displayed a sonorous tone and exquisite sensitivity of phrasing. Bombastic as the music (and the orchestra) may have been, the pianist used power, but never resorted to pounding. The work, however, is too orchestral to give a complete picture of the pianist as a soloist, and one hopes that Mr. Tchaikowsky has a New York recital planned for the near future.

The orchestra opened the concert with a somewhat ragged performance of the Vivaldi Concerto but rallied to give an ebullient version of Vaughan Williams' Fourth Symphony, as a tribute to the composer's 85th birthday. Having recorded it recently, the orchestra was thoroughly at home with the music and under the energetic guidance of Dimitri Mitropoulos gave it a dazzling interpretation. The concert ended to the tune of Marche Slav, and "Better late than never," one thought, "it is good to have the Philharmonic back again." D. A.

Jorge Bolet, pianist, Oct. 16, E—Jorge Bolet is a musician's musician, whose resplendent technical resources serve music first and foremost. His recital was a tribute to eloquent pianism, with power, consummate keyboard facility, and exquisite tonal beauty as its hallmarks. Mr. Bolet began with an incisive interpretation of Beethoven's Thirty-two Variations, followed by Schubert's elusive Sonata in B-flat major. Rarely have we heard this work played with such breadth of conception or such caressing beauty. But the best part was yet to come. After intermission, the artist presented Liszt's Transcendental Etudes, a series of works seldom performed because of their pianistic perils. Mr. Bolet played them with grandeur. His tone was richly clangorous, his interpretations vitally impressive. He was a dynamo of musical energy as his fingers flew like white sparks across the keyboard, bringing the audience to its feet with shouts of "Bravo!" D. A.

N. Y. Philharmonic, Thomas Schippers, conductor, Oct. 17, E—The concert that opened the second week of the Philharmonic season in an atmosphere of regularity was by no means business as usual. On the contrary, it was unusual in that a new conductor mounted the podium to lead the orchestra in excellent performances. In spite of his youth Thomas Schippers has achieved acclaim and recognition as an opera conductor, and the Metropolitan Opera did not hesitate to put this promising young musician into its orchestra pit. The New York Philharmonic did well to follow the lead of the Met, for Mr. Schippers gave a convincing account of himself as interpreter of symphonic music. He demonstrated convincingly that in the concert hall as well as the opera he has become a factor to be reckoned with.

The program began with the Overture to "Tannhäuser" which was performed with fire and color in the Allegro section and overwhelming majesty at the powerful conclusion. Next was Béla Bartók's Piano Concerto No. 3. Louis Kentner, who took a hand in editing the score after Bartok's death, was at the piano. Ably

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supported by the orchestra and conductor, Mr. Kentner gave an authoritative rendition of this interesting work which, unfortunately, seldom appears in our symphonic programs. The concert closed with an impressive performance of Sibelius' Second Symphony. The orchestra was in fine form. The strings played with warmth and elan, the woodwinds with rhythmical accuracy, and the brass section added force and splendor. It was a triumph for the conductor and the orchestra.

J. B.

Victoria de los Angeles, soprano, Oct. 18, E—Victoria de los Angeles is one of the few opera singers who can provide a satisfying evening as a recitalist. Always the possessor of one of the loveliest voices of our time, she has become increasingly a singer and an artist rather than merely a vocalist, immersing herself more and more deeply in the meaning of her songs. Two years ago her singing was tonally sumptuous, but in parts of her program, particularly in her lieder group, one felt that she was in an alien field, merely skimming the surface of the texts. Not so on this occasion; although the Brahms songs are not among his most intense, they were deeply felt and were sung with understanding, grace, and exquisite musicianship.

This greater depth of perception Miss de los Angeles established at once in a recitative and aria from Gluck's "Iphigenia in Tauris." There was immense charm in Scarlatti's "Le Violette" and some stunning coloratura work in Handel's "O Had I Jubal's Lyre," prompting the first of many choruses of "Brava" from her wildly enthusiastic admirers.

In her third group, songs by Pizzetti and Respighi, one felt that Miss de los Angeles was glad to be back in the Latin idiom, and in the final group, eight Spanish songs by Vives, Rodrigo, de Falla, and Turina, she was again completely at home, vocally and stylistically. In these two groups, although the musical content of the pieces varied from substantial to trivial, she did her most completely rewarding singing, from full, stirring fortes to ravishing pianissimos that never lost warmth and body.

Between these two groups came the one item about which one felt any reservations. In the aria "Nacqui all' affano" from Rossini's "La Cenerentola," although many of the florid passages were admirably done, there were bars where an unaccountable vocal insecurity kept from it the intended effect. In a few other places top tones sounded unsupported and slightly metallic, a disturbing and baffling departure from the velvety norm of a glorious voice and a highly secure technique. But these are minor quibbles about the work of a very great artist. Paul Berl played generally sensitive and helpful accompaniments.

G. D.

NEW YORK CITY CENTER

"Turandot," Oct. 9, E—Opening the New York City Opera's season with a brilliant performance of "Turandot" before an equally brilliant audience, Director Julius Rudel and the splendid group of young artists have reason for congratulation. Everyone concerned, on stage, in the pit, and in the audience, came prepared to be delighted and none was disappointed. All went successfully beyond anticipation. Rudel set a fast clip with his responsive orchestra and the vocalists, as one listener put it, "Sang their hearts out!"

As the inhuman princess, Frances Yeend coped triumphantly with the cruel tessitura that colors the title role. Histrionically and vocally all she expressed was clear and distinctive. Vying with the "Turandot" lead was graceful Adele Addison, singing Liu with an alluring tone quality, superlative musicianship, and a personal charm that from her first act aria to the death scene brought rounds of show-stopping applause. Giuseppe Gismondo, who made his debut as Prince Calaf, delineated the character with excellent stance and a straight vocal delivery that won what can only be termed an ovation. There was a complete cessation of action after the "Nessum dorma." Encores of arias are not permissible in the American lyric theatre, but it nearly happened here.

Joshua Hecht was a majestic Timur; John Reardon sang resourcefully and resonantly as Ping. David Williams and Paul Huddleson were heard in debut as Pang and Pong. Both were vocally good; one capered effectively but the other was too dignified for the "three monkey" combination. Unfortunately, we always "mix these babies up!" Loren Driscoll debuted as the Emperor. He was not in as good voice as on other occasions. Maybe Flu Manchu? Arthur Newman as the Mandarin and Michael Arshansky as the doomed Persian Prince completed the cast. Scenery and costumes were the same used in previous presentations in recent years. This is a good show.

M. C.

"Susannah," Oct. 10, E — Carlisle Floyd's opera "Susannah" was last season's "hit" at City Center, and this year's performance confirms our opinion that the work will establish itself as a standard in the American opera repertoire. Composer and librettist Floyd has welded a dramatic story of great sincerity on the theme of self-righteous religious beliefs in conflict with simple and uninhibited ideas. The result is a unique freshness.

This year's production lacks some of the effectiveness of the premiere; the staging was haphazard, the pacing on the slow side, and the lighting, in particular, inadequate. The star of the performance was again the remarkable Phyllis Curtin, a young soprano who possesses a voice of rare purity, an unusual stage sense, and an abundance of charm. Again, it seemed as though the title role had been fashioned for her. Indeed, at times we felt that her singing and stage personality along with the inherent qualities of the score saved the evening. Norman Treigle, bass-baritone, was again a credible evangelist, although in the demanding revival scene he was hardly as effective as last year. The fact that this scene had lost effect we attribute to staging. This year the congregation, which in Mr. Floyd's score builds to a dramatic choral effect, was seated with backs to the audience, and the sound thus rebounded to the audience instead of coming directly. Loss of power and effectiveness was the net result.

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Richard Cassilly, tenor, as Susannah's brother handled his role admirably as did also Eb Thomas (from last year's cast) in the speaking part. The supporting roles were well enough manned too, so our only conclusion must be that the real faults of the production lay in Conductor Rudel's pacing, the orchestra's over-balance, and certainly in poor staging and sets. We have the feeling that this work deserves a better house acoustically, and certainly a more careful performance, and that to date the power inherent in the score has not been realized. Sets were by Andreas Nomikos, choreography by Robert Joffrey, and stage direction by Marcella Cisney. G. W.

"La Vida Breve" and **"El Amor Brujo,"** Oct. 17, E—We have only praise for the City Center's policy of presenting rarely heard works. It is particularly rewarding to hear the opera "La Vida Breve" and the ballet with contralto "El Amor Brujo." Together they make an evening's pleasant entertainment.

Any review of "La Vida Breve" should be prefaced with the remark that De Falla was not an opera composer. This, his only work in the medium, falls far short of being a first-rate opera. On the other hand, the score is full of exciting moments, and when De Falla depends upon folk idioms or folk-inspired ideas his music scintillates. Unfortunately, the City Center's presentation was a hardly adequate portrayal. There was a certain confusion on stage, and perhaps even more confusion in the pit. Maestro Jose Iturbi doubtless understands Spanish music as well as anyone, but he seemed to have a difficult time producing the desired effects. There were moments of unbelievably ragged ensemble and poor correlation between pit and stage.

The cast furnished some moments of first-rate singing and good dancing. Consuelo Rubio, in her New York debut as the love-sick Salud, revealed a warm and pleasant soprano voice although her acting fell short of the mark Mignon Dunn as the grandmother was effective both vocally and dramatically. We had a feeling that tenor Richard Cassily was miscast in the romantic role of Paco. Hernan Pelayo and John Reardon ably supported in lesser roles. Perhaps, however, the brightest moment of the performance was the typically Spanish dances as portrayed by Goya and Matteo. Their choreography was also excellent.

Despite inadequate staging (perhaps Miss Jean Dalrymple did not have sufficient time to devote to the matter) and rather poor scenery (borrowed from the Barcelona Opera Company), it was good to see a revival of "La Vida Breve." Musically at least, De Falla successfully brings to the stage the color of Granada and the Spanish flamenco country.

From the standpoint of sheer orchestral excitement "El Amor Brujo" is a far more successful work than De Falla's opera. This work might very well be termed a ballet with contralto. Indeed, the saving feature of this evening's production was the singing of Miss Gloria Lane. Miss Lane has a large and healthy-sounding voice and her artistry is sure. The dancing was confused and the choreography disappointing. Antonio Triana and Rita Vega fortunately danced their solo roles with style and assurance. G. W.

PHYLLIS CURTIN *in the title role of the N.Y. City Opera production of Carlisle Floyd's "Susannah." In response to numerous reader requests we would like to identify Miss Curtin's photograph on the cover of our October issue as Giulietta in "Tales of Hoffmann." All photographs of Miss Curtin in that issue, as is this one, were made by Gene Cook.*

TOWN HALL

Herman Pelayo, baritone, Sept. 28, E—The Town Hall recital season was opened on this date by the Chilean baritone, Hernan Pelayo. The interesting program, wide in scope, included songs and arias by Scarlatti, Handel, Beethoven, Mozart, Giordano, songs by Tchaikovsky and Moussorgsky, the "Don Quichotte à Dulcinée" of Ravel, Chilean and Spanish songs, first performances of compositions by J. Marti-Lecuona and Shelley-Lee Herts, and songs by Dello Joio and Carpenter.

Mr. Pelayo is a skilled singer and interpreter, with an ingratiating lyric vocal line. He is technically disciplined at all times and stylistically commendable, both in the use of mezzo-voce tones and in the larger and more brilliantly sung declamatory phrases requiring maximum tonal power. The baritone made much of the former, the frequent repetition of which, regardless of its excellence, tended toward the monotonous. This was particularly noticeable in the Handel "Ombra Mai Fu," the broad, sweeping mood of which gave way to a devitalization not basically associated with this aria. His renditions of the De Falla "Seven Spanish Popular Songs" and Moussorgsky's "Cradle Song of the Poor" were noteworthy. William Cerny was the accompanist. L. C.

Vivian Scott, pianist, Sept. 29, A—Vivian Scott has technique to burn, has it under complete control, and uses it with vigor, sensitivity, and discerning musicianship. Returning to Town Hall under the auspices of the Negro Literary and Arts League, Miss Scott reaffirmed the fine impression made here two years ago. Albeniz' "Triana" and a group of toccatas by Prokofieff, Ravel, Schumann, and Czerny (bravos for this amazing bit of digital fancy) were showcases for her extraordinary power and keyboard dexterity. But these are not her only assets. Each of the major works on the program, Bach's Italian Concerto, Schumann's "Davidsbündlertänze" and Ravel's Sonatine, was played with a poignant understanding that comes from a grasp of the composition as a whole. Vivian Scott is a young artist to be watched and definitely one to be heard more often. D. A.

Joan Holley, pianist, Sept. 30, E—Highlight of the young Florida pianist's third Town Hall recital was the first N. Y. performance of Dohnanyi's "Ruralia Hungarica." The composer welds folk elements of his native Hungary into a well-integrated set of seven piano pieces. They represent a worth-while addition to piano literature. Miss Holley, who is a student of the composer, must be considered a first-rate interpreter of his music. Her reading had understanding and musically was most satisfying.

In Haydn's Sonata in E-flat major, which opened the recital, and in Chopin's demanding Sonata in B minor there were certain technical inaccuracies, but these faults did not destroy the musical line and Miss Holley gave the impression of knowing what effects she wanted and that she had the ability to achieve them. The artist's technique was more sure in two works by Liszt, "Au Bord d'une Source" and the Hungarian Rhapsody No. 15 (Rafloczy March). In the Rhapsody, as in the Dohnanyi work, she displayed a flair for interpreting coloristic, and in particular Magyar coloristic, music. Miss Holley shows evidence of excellent training; she gave a creditable recital and we look forward to hearing her again. G. W.

Julianne McLean, pianist, Oct. 3, E—Judging from all external factors, this should have been a major recital debut. Miss McLean is an intelligent and gifted pianist who presented a program of unusual interest, solidly pre-

pared under expert tutelage. The one missing ingredient was Miss McLean herself. Debut nerves manifest themselves in strange and unfortunate ways. In this case they kept the artist icily detached from her performance and her audience. The program included two sonatas by Soler, a rarely heard Handel suite, Beethoven's Sonata Op. 54, sonatas by Hindemith and Prokofieff, a group of Brahms' capriccios and works by Rachmaninoff. Let it be said at the outset that Miss McLean's excellent technique and training stood her in good stead throughout the evening. Her Trilby-like readings were meticulous, every note in its place and every nuance carefully planned and executed. But there was little that was warm or spontaneous and one wished that Miss McLean could have injected more of her own personality into her playing. D. A.

Nancy Cirillo, violinist, Oct. 6, A—Miss Cirillo, winner of the 1955 Walter W. Naumburg Musical Foundation Award, is a talented violinist and a fine musician. Her technique is excellent, her intonation impeccable, and her tone has a captivating singing quality. The program she offered at this recital was designed primarily to display her musicianship, and in this she was successful.

Miss Cirillo began with the E minor Concerto of Pietro Nardini, which poses no technical difficulties but suited her artistic personality very well. The freshness of the first movement, the noblesse of the andante cantabile, and the serenity of the finale were brought out with convincing simplicity. Miss Cirillo then turned to the main features of the program the A major Sonata by César Franck and Mozart's Sonata in B-flat major (K. 378). Once more her playing was appealing in the lyrical sections of the Franck sonata. There were several fine moments of precise detail work, for example the fading close of the Fantasia and the tender reentry of the main theme in the finale. The Mozart sonata, too, received a highly commendable performance. After having convincingly demonstrated her musicianship, the young artist, who has a captivating stage presence, excited the audience with her virtuosity. She offered pieces by Darius Milhaud and excerpts from Dohnanyi's "Ruralia Hungarica." David Garvey, her partner at the keyboard, proved to be a fine musician and flexible accompanist. J. B.

Norman Farrow, baritone, Oct. 6, E—The young Canadian baritone Norman Farrow has established a considerable following from his appearances as soloist with the Bach Aria Group and other organizations. This evening's recital was his first Town Hall appearance as recitalist. His well-chosen program was of more than ordinary interest, including such items as Andreas Hammerschmidt's "De Profundis," "Ah, Per Sempre" from Bellini's "I Puritani," Poulenc's "Chansons Gaillardes," and a group of four American songs, three of which received their first New York performances.

Mr. Farrow is a discerning musician and his sense of nuance is rare. He has a warm robust voice, which he uses to the best advantage. Four songs by Franz Schubert and songs by Handel and Beethoven were sung with admirable restraint. Poulenc's set of eight (Chansons Gaillardes) demand a high degree of vocal and artistic flexibility. They are playful, at times bawdy, and sometimes very serious. The artist's ability to change mood is almost uncanny.

Of the four American songs, we liked in particular Norman Dello Joio's "The Listeners," and John Duke's "The Old King." The Duke song and songs by Paul Sargent and Celius Dougherty received first New York performances. Mr. Farrow gave each an excellent reading. The artist had the advantage of highly sympathetic support from Paul Ulanowsky at the piano. G. W.

The Little Orchestra Society, Thomas Scherman, conductor; **George London,** baritone, Oct. 7, E—The Little Orchestra Society presented to a large audience its first concert of the 1957-58 season, with George London, baritone of the Metropolitan Opera Company, as guest soloist. The program consisted of the Mozart Serenade No. 9 in D major (K. 320, "Posthorn"), the first concert performance in New York City of the Moussorgsky "Songs and Dances of Death" (original version) with orchestral accompaniment, and after the intermission the Suite for Orchestra in F-sharp minor, Op. 19, of Ernst von Dohnányi.

The D major Serenade, composed in 1779, in seven relatively short movements, is light and refreshing in its frequent moments of spontaneity, and it was given an impressive playing.

George London gave to the Moussorgsky "Songs and Dances of Death" an interpretive significance and a richness of tonal quality that stirred the audience to enthusiastic applause. The deep and intense emotionalism of these highly dramatic and at times darkly introspective songs was portrayed by Mr. London in successful fashion.

Under the capable direction of Mr. Scherman, in the F-sharp minor Suite of Dohnányi all the rhythmic and melodic persuasiveness was brought to light by excellent orchestral playing. L. C.

Carlos Montoya, guitarist, Oct. 11, E—Among Spanish Flamenco guitarists, the name Carlos Montoya is synonymous with incomparable virtuosity in the purest traditional sense. Flamenco fans overflowed onto the Town Hall stage as Montoya created an Andalusian fantasy-world of lusty rhythms, rhapsodic chants, and dazzling colors. It was an unusual concert and an unusual audience. All selections were Montoya improvisations based on Spanish-gypsy folk themes. Fingers flew up and down the fingerboard in complex polyrhythms and haunting melodies. There was an authenticity about the evening, an intensely personal communication between performer and audience, performer and artform. The audience, made up mostly of young people, had come as devotees — and it seemed there was a heady scent of jasmine in the 43rd Street air as Town Hall echoed "Ole!" D. A.

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Fredell Lack, violinist, Oct. 14, E—It is hard to see what keeps Fredell Lack from the front rank of young American violinists, except, our musical society being what it is, the fact that she is a woman. She is musical to the core, with firm convictions about everything she plays and the technique to express her convictions. Although she looks very feminine, not to say fragile, on stage, there is nothing weak or tentative about her playing. Her tone is big and usually quite beautiful; her rhythm and intonation vital and accurate.

She presented a program that was solid if not particularly venturesome, containing the Haydn Concerto in C major, the Bloch Sonata and the Beethoven E-flat major Sonata, as well as shorter works by Kreisler and Sarasate. Her grasp of the varying styles was admirable. Of the three major works she seemed to feel the closest affinity for the Bloch, and her traversal of its first movement was perhaps the most exciting point in the recital. She did some fine bravura playing in the display pieces of her last group, but here one waited for a quality of fire and dash that never emerged. This is part of a general reticence, a want of a sufficiently assertive personality, that more opportunities for public performance might well overcome. Albert Hirsh was Miss Lack's skilled and sensitive collaborator. G. D.

Gilbert Reese, cellist, Oct. 15, E—When an instrumentalist succeeds in holding audience interest and enthusiasm throughout a solo recital program, one can confidently say that here is an artist. Mr. Reese's playing displayed a golden tone with subtle, silken legato and a range of dynamic contrasts, in addition to distinguished musicality and a choice of program presenting varied facets of string composition. On this occasion, the cellist began with the clear-voiced D minor Sonata of Correlli juxtaposed with the massively-designed Brahms Sonata No. 2 in F major. After the intermission, Mr. Reese offered the unaccompanied Suite in G major of Bach, an exacting work imposing technical difficulties and absolute accuracy of attack and tonal clarity, all of which were adequately achieved. In the final Hindemith Sonata, Op. 11 No. 3, Mr. Reese released a more fluent style and an increased brilliance of quality. M. C.

William Piriggi, tenor, Oct. 18, E—For his third New York recital William Piriggi programmed songs by Caldara, Caccini, Bononcini, Debussy, Bachelet, Roxas, Leoncavallo, La Forge, Hageman, and Buzzi-Peccia, and arias from Massenet's "Werther," Puccini's "Turandot," Mascagni's "Iris," and Cilea's "L'Arlesiana." Mr. Piriggi's voice is by nature a light lyric tenor of pleasing quality when unforced. It is regrettable that Mr. Piriggi often pushes beyond the natural limits of his voice to the detriment of the quality. His top register is generally quite impressive, although marred by a marked scooping.

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Stylistically he seemed more at ease in the lighter numbers than in the earlier more serious offerings. Emilio A. Roxas was the accompanist. C. E. R.

American Opera Society, "Anna Bolena," Oct. 8, E—The fortunate ticket-holders, who had foresight to reserve places for the opening of this season's series of American Opera Society productions, had good reason for self-congratulation. The famous group under Allen Sven Oxenburg and conductor Arnold Gamson has a flawless record of spectacular presentations of elder, neglected masterworks, and the elaborate pseudo-concert version of Donizetti's "Anna Bolena" enhanced the achievement of other years.

Laurels to Margaret Hillis and her well-integrated choral group, which with the fine orchestra carried the continuity and added much of the color-texture of the performance.

In the title role was young Gloria Davy, singing with exquisite tonal quality exhibiting musicality and ability to cope with the exacting, florid, high-lying passages of the Queen's music. Miss Davy made an alluring figure. Great excitement was roused by the New York debut of Giulietta Simionato, star of European stages, in the role of Jane Seymour.

The range of the Simionato voice seems as limitless as that of any top soprano. Her exceptional stage deportment, artistry, and audience appeal were assets. For us, there was frequently a disappointing under-approximation of pitch in the upper notes, except when Miss Simionato delivered the climactic high peaks, which came through with telling magnificence. Kenneth Smith sang the King's part with consummate musicianship and sonorous tone. He does not, in our opinion, have as yet the traditional Tudor figure! David Smith was adequate and assured in the role of Lord Rochefort, Anne's brother, and Richard Cassily, whom we have heard to better advantage in other roles, assayed Lord Richard Percy, finding the requirements of the tenor tessitura difficult. George Roberts was the official, a commentating sort of herald. M. C.

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ACADEMY OF MUSIC, BROOKLYN

Long Island Opera Company, "Aida," Sept. 28, E—The enterprising and meritorious Long Island Opera Company opened the current season with "Aida," one of the most perfect Verdian scores for the lyric stage. Heading the list of singers was Rina Telli, whose clear, flexible voice and lovely appearance gave credibility to the infatuation of the young leader of Egypt's armed forces. The Rhadames was splendidly sung by Eddy Ruhl, telling in voice and a gorgeous figure in his authentic and startling costumes.

As the regal princess Amneris, Margaret Roggero was vocally superb, spinning an easy fluent legato and soaring to brilliant heights. Arthur Budney was a rich-voiced Amonasro, with Jon Salvador deep-toned as Ramfis, and Carlo Tomanelli as the King. Adrien La Chance as the Messenger and Nanci Zelli as the High Priestess completed the cast.

For our money the bright star of the evening was Enrico Leide, conducting. Setting a lively pace after the first translucent, atmospheric passages, Dr. Leide held the stage personnel and the excellent orchestra firmly in line, building the dynamic peaks into exciting, beautiful sound-texture. The large audience was moved to outbreaks of spontaneous, prolonged applause. Felicitations are due all concerned from chorister to producer Guido Salmaggi.

On Oct. 5, "La Bohème" was programmed, Leide conducting. The fine cast was headed by Dolores Mari as Mimi, Claudio Frigerio as Marcello, Rose Byrum as Musetta, and Pino Baratti as Rudolfo. "The Barber of Seville," Oct. 12, and "Madama Butterfly," Oct. 19, concluded the schedule. The series will continue with operas to be announced for Nov. 16 and 23. M. C.

HUNTER COLLEGE AUDITORIUM

American Symphony of New York, Enrico Leide, conducting, Oct. 11, E—The American Symphony opened its 1957-58 season with a program which included the Overture to "Euryanthe," Liszt's Piano Concerto No. 1 in E-flat, arias and duets from "La Bohème" and "Aida," and "Les Preludes," by Liszt. The soloists were Olegna Fuschi, pianist, Charles May, tenor, and Rina Telli, soprano, the latter substituting for Julia de Curtis, who was ill.

Miss Fuschi gave a vigorous rendering of the Liszt concerto, displaying a big tone and a technique that surmounted all the difficulties. Her octave work was particularly impressive. Mr. May has a lyric tenor voice of good quality, and he appeared to advantage in the Bohème excerpts. The music of Rhadames is simply too heavy for him, though he copied with it manfully. Miss Telli, on the other hand, found the music of Verdi more congenial to her fine, rich spinto voice then the more lyrical music of Mimi.

Mr. Leide and the orchestra provided sensitive and well balanced accompaniments for the soloists, and gave clear and musical readings of the two orchestral pieces. C. E. R.

OTHER CONCERTS

Interval Concerts: Carl Fischer Hall, Sept. 17, **Chamber Brass Ensemble;** Carnegie Recital Hall, Sept. 15, E—**Kohon String Quartet;** Sept. 19, **Theodore Mamlock,** violinist, and **Otto Herz,** pianist; Sept. 21, E—**The Randolph Singers, David Randolph,** conductor; Sept. 22, **Elaine Bonazzi,** soprano, and **Robert Goss,** tenor; Sept. 25, E—**Lawrence Mellon,** piano.

The Massed Pipers, Highland Dancers and Regimental Band of the Black Watch, Madison Square Garden, Sept. 21, 22, E.

Martha Reynolds, soprano, Carl Fischer Hall, Sept. 28, E. **Vermell Grier,** monologist, and **James Bartow,** tenor, Carl Fischer Hall, Sept. 29, A. **Beaux-Arts String Quartet,** Carnegie Recital Hall, Oct. 1, 8, 15, E—**Gerald Tarack** and **Alan Martin,** violins; **Henry Nigrine,** viola; **Joseph Tekula,** cello; assisting artists **Claude Monteux,** flute, and **Jan Ruetz,** mezzo-soprano.

Composers Group of New York City, Carnegie Hall, Oct. 3, E—Works by **Cecil Bentz, Ruth Bradley, John D. Robb, Robert Ward, Meyer Freistadt, Beatrice Laufer. Carl Dometsch,** recorder, and **Joseph Saxby,** harpsichordist, Kaufman Auditorium, Oct. 6, E—**Operas-in-Brief, "Aida,"** Town Hall, Oct. 8, A.

Associated Music Teachers League, Dorothy Bullock, pianist, Carnegie Recital Hall, Oct. 10.

Violin, Viola, Violoncello Teachers Guild Inc., Carl Fischer Skyroom, Oct. 13, A—**Martha Whittemore,** viola de gamba; **Laura Gerhards, Mary His, Dorothy Philips,** and **Grace Boeringer,** violins; **Louis Grossley,** cello; **James Boeringer** and **Helga Tustin,** harpsichord; **Harriet Wingreen,** piano.

THE NATIONAL SCENE

CHICAGO

■ Chicago's Lyric Opera launched its 5th season at the Civic Opera House Oct. 11, in true "Grand Opera" tradition, with a revival of Verdi's "Otello," not heard here since 1944. Sets were magnificent, and the notable triumvirate heading the cast, Renata Tebaldi, Mario Del Monaco, and Tito Gobbi, unexcelled. With the skilled veteran, Tullio Serafin, in the pit with an excellent orchestra, and on stage a well-trained chorus of fresh voices, the performance needed only a stronger supporting cast and adherence to certain important traditions we missed in the mise-en-scene (Acts I and II) to make this presentation of "Otello" one of the truly great ones.

Del Monaco, whose pale make-up as the Moor of Venice was that of a mulatto, poured out golden tones of unusual beauty and resonance throughout his performance and had his acting matched his singing, we would proclaim him greatest of all Otellos. Tito Gobbi may well be called the foremost actor-singer of our day. Always a magnetic, commanding figure, his incomparable characterization of Iago stands among the most powerful portrayals ever projected from our operatic stage. As to Tebaldi, she is the Desdemona of our dreams. Simple in manner and glorious vocally, the beloved star reached the acme of her art in her moving rendition of the Ave Maria. Secondary roles were taken by Leslie Chabay, of the good tenor voice, who was not convincing in the role of Cassio; Irene Kramarich, who revealed briefly a rich voice in the ungrateful part of Amelia; the fine-voiced William Wilderman as Lodovico; and Andrea Velis, who sang the role of Roderigo.

■ On Oct. 17 the Chicago Symphony Orchestra opened its 67th season, the 5th under Fritz Reiner as musical director and conductor, with a major concert of top Reiner calibre. Bach's Prelude and Fugue in E-flat major (St. Anne's), as transcribed for modern orchestra by Frederick Stock, was given a wondrous reading. Reiner has programmed Debussy's "La Mer" repeatedly, but it is doubtful that a better performance of the beautiful suite has ever been heard in Orchestra Hall than on this occasion. To pay fitting tribute to the late Jean Sibelius, the second half of the program was devoted to his Symphony No. 5 and his stirring tone poem, "Finlandia."

■ Previous to the gala openings of the opera and symphony seasons, Chicago's most vital chamber organizations presented the first concerts of their respective series. The Pro Musica Trio (Nina Megsirow Minchin, piano, Herman Clebanoff, violin, Leopold Teraspulsky, cello), Chicago's oldest chamber organization, gave one of its finest concerts in the first of a series sponsored by the Chicago Chamber Music Society on Oct. 9. The combined artistry, beautiful tone quality, and impeccable technical facility of the individual artists achieved remarkably sensitive and virtuoso performances.

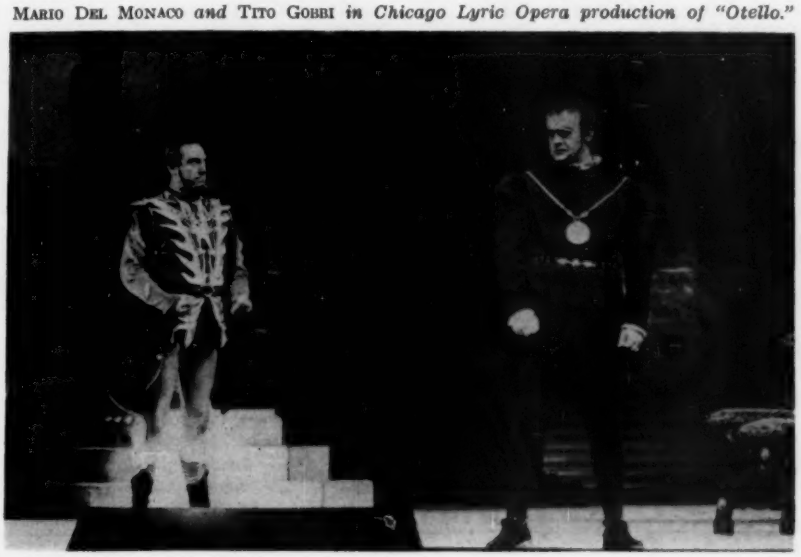
The Chicago Chamber Orchestra, Dieter Kober, conductor, opened its season of Gallery Concerts at the Art Institute on Oct. 6. The program was comprised of works by early Italian composers, Sibelius (Andante Festivo), and Erland von Koch (Lantlig svit), one of Sweden's foremost musical figures.

Newly organized ensembles heard were The Clebanoff Sinfonietta, a string ensemble of 20 first-class musicians conducted by Herman Clebanoff, one of Chicago's most gifted violinists, and The Percussive Art Ensemble, a group of 11 professional musicians using over a hundred percussive instruments, directed by the enterprising conductor-composer, Richard L. Schory. Mr. Schory was one of several Chicago composers represented on the program. Other composers were Willis Charkovsky, whose Concerto for Percussion Ensemble was given its premiere performance, Peggy Glanville-Hicks, and Frank Ward. Works by Carlos Chavez and Bobby Christian were also programmed.

The concert premiere of The Clebanoff Sinfonietta won unanimous praise from the critics in a program featuring distinguished soloists Julius Baker, in Telemann's Suite in A minor for flute and orchestra; Clebanoff himself, with Fritz Siegal, in Boyce's Double Concerto for two violins and string orchestra; and Milton Preves, Harry Sturm, Theodore Silavin, and Mr. Siegal in Bloch's Concerto Grosso No. 2 for String Quartet and String Orchestra. Works by Turina and Haufrecht closed the program.

■ On Oct. 4 at the De Paul Center Theatre Robert Howat in piano recital offered a well-chosen program highlighted by Schubert's Sonata in A minor, Op. 143, and the B-flat minor

MARIO DEL MONACO *and* TITO GOBBI *in Chicago Lyric Opera production of "Otello."*



Sonata, Op. 35 of Chopin, as well as smaller works by Tcherepnin, Bartók, Ravel, and Debussy. Mr. Howat has much more than adequate technical equipment, and he plays with intelligence and taste.

■ A concert in celebration of the 25th anniversary of internationally known Eedo Karrisoo's operatic debut was given in Fullerton Hall, Oct. 5, under the sponsorship of Jonas Malioris. Contributing their talents to the gala concert were singers (most of whom won their spurs in European countries) Otmar Pello, bass, Ann-Mari Hanson, soprano, Alodia Diciute, mezzo-soprano, and Mr. Karrisoo himself. The accompaniments of Edith Aamodt were an asset to the interesting program.

DOSHA DOWDY and RENÉ DEVRIES

PHILADELPHIA

■ The first part of a three-year refurbishing of the century-old Academy of Music was completed during the summer, and the grand old lady looks better with some of her decades-old make-up off. The interim improvements include cleaning the ceiling frescoes, a new curtain, improving the lighting (the crystals in the chandelier now are not only visible but sparkle gently), and, of all things! providing adequate lavatories. There is a new and slightly larger shell for the orchestra. The exterior of the Academy and other physical improvements will be tackled in the summers of 1958 and 1959.

■ Although the music season got off to a somewhat slower start than usual, there have been several things worth talking about. As this is written, the Royal Ballet is midway in its week's engagement at the Academy, sponsored by Emma Feldman's All Star Concert Series. The Ballet is the darling of Philadelphia, and why not? Biggest hit among the new works appears to be "Noctambules." Most solid offerings were two old standbys, "Petrouchka" and "The Firebird." The full-length "Sylvia" and "Swan Lake" are yet to come.

■ Eugene Ormandy and the Philadelphia Orchestra presented the Western Hemisphere premiere of the revised version of Prokofieff's Fourth Symphony at the season's opening concerts. The new version was often striking in its power. "The Swan of Tuonela" was played in memory of Jean Sibelius. Virgil Thomson's orchestration of six of Brahms' Organ Choral Preludes, heard here for the first time at the second concert, was in good taste and maintained the spirit of the originals. Eugene Istomin gave a well-rounded interpretation of the Brahms Second Piano Concerto. Carlton Cooley displayed richness and beauty of tone in the solo viola role of Berlioz's "Harold in Italy." A second hearing of Schuman's "Credendum" confirmed the impression that it is a pretentious, cerebral work.

■ The Florence Festival Orchestra played with fine tonal texture, though no great technical precision, under Carlo Zecchi. Franco Mannino conducted his "Sinfonia Americana," a work that is never deep but which had its engaging moments in the early movements; the finale was noisy rather than inspired.

■ A good, routine performance of "Aida" began Giuseppe Bamboschek's tenure as general manager as well as conductor of the Philadelphia Grand Opera Company. Cesare Bardelli as Amonasro was most consistently good; other leads were Herva Nelli, Nell Rankin, and Kurt Baum.

SAMUEL L. SINGER

BOSTON

■ To honor the memory of Jean Sibelius the Boston Symphony Orchestra included the composer's last published symphony in the opening concerts of its 77th season, Oct. 4-5. Although Charles Munch has quite honestly stated that he is not particularly sympathetic to Sibelius' music, the few times he has conducted works by the composer stand out as significant interpretations.

The memorial performance was no exception. Munch conducted the tense one-movement work with every evidence of devotion and complete understanding. If one had not known the conductor's attitude towards the Finnish composer's music, one would have felt certain from the performance that if any conductor was suited to conduct Sibelius that conductor was certainly Charles Munch. Perhaps this is the true test of a great interpreter—that he can carry conviction even when he may not feel it. The audience, with so many present who had grown to respect and in some cases thoroughly appreciate Sibelius under Koussevitzky's tutelage, received the work with what might be described as respectful and sustained applause. The concert opened with the Mozart Symphony in G minor (K. 550) and closed with the Brahms Fourth. Both works received excellent readings.

The inclusion of the Sibelius symphony at such short notice caused two program changes. Originally Einem's "Symphonic Scenes" was scheduled for its first performance on the opening program. Since the work had been scheduled for the orchestra's 75th anniversary, a further delay of one week really didn't matter too much, except to this reviewer who was unavoidably absent from the orchestra's second program and who can therefore only report that reaction to the new work was mixed. However, a consolation prize will be the Eighth Symphony by Vaughan Williams, which had been scheduled for the second pair of concerts but which now will be heard later in the season.

■ Outside of the BSO the most notable early-season event here was the visit of Carl Dolmetsch who edified and delighted several audiences at the Longy School of Music, at Harvard, and at Boston University with his expert, solidly-based and completely charming lecture-recitals. This man makes the recorder sound like the authentic instrument it really is.

JULES WOLFFERS

WORCESTER FESTIVAL

■ Many noteworthy single performances during the 98th Worcester Music Festival, Oct. 14-18, gave distinction to the series, as well as something worthwhile to all the types of listeners the Festival direction is evidently trying to please. Yet even the superb playing of the Philadelphia Orchestra under Eugene Ormandy and the generally creditable showing of the Festival Chorus under T. Charles Lee, with a group of outstanding soloists, could give little point to a festival that seems to have lost a sense of direction in its programming.

This is said with complete sympathy for the understandable desire of management to fill the seats. Yet the sad fact remains that despite all program twisting and turning there were empty seats at all performances. The direction might well consider making the

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series significant and meaningful not only to Worcester but to the country as a whole.

There were several noteworthy events during the week. On closing night Byron Janis gave a remarkable performance of the Rachmaninoff Third Concerto, the finest, in fact, that this reviewer has ever heard. This is not an easy work to project. It carries the commonplace to a level approaching genius, makes a pleasure of almost unceasing repetition, and, when all is said and done, is really nothing more or less than a vastly more sophisticated version of the composer's Second Concerto. All this in a thick, involved, chromatic texture that can drive a pianist to despair if not madness or, as with Janis, can carry him to a triumph of mind and muscle over matter. Mr. Janis, aided by a thoroughly expert assist from orchestra and conductor played with brilliance and artistry.

Another outstanding contribution was that of Virgil Fox, who dominated the Thursday concert with works for organ and orchestra and with organ solos. Although there was a misunderstanding about the order of movements in the first Festival performance of the Jongen Symphonie Concertante, Op. 81, for Organ and Orchestra, agreement between soloist and conductor was soon established and the result was eminently satisfactory. When it comes to organ solos, is there another organist who can carry an audience with him the way Mr. Fox does? There was keen appreciation for his skill, virtuosity, and imaginative registration and although neither the Worcester Auditorium nor its organ are ideal for achieving the last word in artistic results, Mr. Fox did very well indeed with the resources at his command. JULES WOLFFERS

CLEVELAND

■ Severance Hall held a festive and excited audience prepared to greet George Szell and our virtuoso orchestra with a standing ovation when its season opened after the much feted tour of seven weeks in leading European cities. White ties and tails; luxurious furs, glittering jewels, and exquisite gowns were the background for this initial event of the orchestra's 40th anniversary season. The program itself was not lagging behind all this glitter, for the maestro offered a wonderfully etched program of familiar classics as well as a new work, the Concerto in One Movement by Alvin Etler, one of the nine pieces commissioned especially for this 40th anniversary season. Mr. Etler's work is of special interest since he studied composition with the dean of Cleveland composers, Professor Arthur Shephers of Western Reserve University.

The composer must be commended for a highly appealing work, of fairly complex nature and congenial manner. The audience accepted the work with considerable enthusiasm and recalled Mr. Etler to the stage repeatedly. Mr. Szell gave the piece a thoughtful and brilliant reading. Needless to say, Weber's "Euryanthe" Overture, Beethoven's Seventh, and Rimsky-Korsakoff's "Caprice Espagnol" were served up with all Mr. Szell's masterly skill.

Anshel Brusilom, violinist, has been awarded the title of associate concertmaster on the recommendation of Concertmaster Josef Gingold.

■ The Bernardi management's first offering was Her Majesty's Black Watch. The fiery Gypsy dancer Carmen Amaya and her troupe delighted a large audience with a variety of exotic offerings.

At the Music School Settlement newly appointed head of the piano department Theodore Lettvin, succeeding Leonard Shure, made his debut in an exacting, erudite, and well-rounded program that gave evidence of his impeccable technique, thoughtful musicianship, wide range of dynamics and altogether superior talents. Opening with two C minor fantasies by Mozart and Bach, he attacked the savage Bartók Suite Op. 14 with appropriate brashness; Beethoven's "Appassionata" and the Variations and Fugue by Handel-Brahms were, naturally, the test, and it must be said that his delivery was of a high order. An enthusiastic audience expressed its appreciation. ROSE WIDDER

CINCINNATI

■ Happily this year the lull between the Summer Opera season in Cincinnati and the opening concerts of the Cincinnati Symphony Orchestra was enlivened by the first of three piano-violin sonata recitals, presented Sept. 30 by Sigmund Effron, concertmaster of the CSO, and his talented wife Babette Effron. As was expected, an intellectually conceived and emotionally executed program was the result. Three sonatas (Bach No. 6, in G major, Ravel, and Beethoven's "Kreutzer") were played with firm understanding of their fine points and no little virtuosity.

October 8 introduced the season's activities of the LaSalle Quartet, whose continued excellence makes this city proud of its achievements both nationally and internationally. Strength, tonal beauty, and the utmost integrity of purpose heightened the program of Vivaldi's "Sonata a Quattro," the Bartók Sixth and Schubert's "Death and the Maiden" quartets. So compelling are the presentations of the LaSalle ensemble and so magnetic the performances that the quartet always plays to capacity audiences.

■ Well-founded rumors name this twelfth year as Dr. Johnson's last as music director of the Cincinnati Symphony. Neither confirmation nor denial has been forthcoming from the Symphony Board or the conductor. But there is scarcely any doubt that the Cincinnati Symphony Orchestra will be under new leadership next year. During his years in Cincinnati, Thor Johnson has made a host of personal friends. He has interested wider segments of the population in the orchestra than ever before. His Young People's Concerts have had a phenomenal success. He has presented most interesting programs of wide variety, from the classics to a judicious sampling of the moderns (in which, incidentally, he excels), and has provided invaluable public relations for the Queen City of Ohio.

Dr. Johnson's opening program was a familiar one, for the most part remarkably well played by the orchestra. The "Haffner" Symphony of Mozart, given with festive pomp and a forceful breadth, needed only a bit more delicacy in the contrasting sections to make it a true child of the composer. In "Mathis der Mahler," the orchestra, with a devout spiritual insight into Hindemith's intentions, played up the instrumental sonorities. It was a resplendent presentation. The Brahms Second Symphony, in D major, on the other hand, was something less than perfect. Restless, muddled, and tense, it fell short in an otherwise stimulating program.

LOUIS JOHN JOHNEN

DETROIT

■ If the Detroit Symphony Orchestra played brilliantly at its opening concert Oct. 9, it would have been impossible to tell. Installation of a giant new organ in Detroit's handsome Ford

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Auditorium has had the curious effect of making an acoustically problematic structure almost completely devoid of resonance. Despite the merits of the Detroit group and its distinguished conductor Paul Paray, failure to remedy this acoustic deadness is bound to have an adverse effect on the fortunes of the orchestra.

For this concert Paray was joined by the dean of French organists, Marcel Dupré, in a program planned as a respectful tribute to this venerable musician. Dupré is definitely past his prime, and his performance in Bach's Sinfonia from the 146th Cantata gave one the embarrassing feeling of witnessing the twilight of a great artist's career. Saint-Saen's C minor Symphony fared somewhat better, with the organist summoning the inexhaustible resources of the Aeolian-Skinner organ to give broad and powerful harmonic support to this eclectic work.

Schumann's quixotic Fourth Symphony, which exposes some of the composer's greatest weaknesses in orchestration, was clothed with an air of respectability in a beautifully conceived, well-executed performance. "La Valse," on the other hand, a model of craftsmanship and a specialty of Paray, was realized not only as a stunningly colored and textured orchestral canvas, but also as the capricious dance it was meant to be.

■ At **Ann Arbor,** the University of Michigan's twelfth annual Extra Concert Series got off to an auspicious start Oct. 6 with a performance by the NBC Opera of Mozart's comic masterpiece, "The Marriage of Figaro." The performance before an SRO audience at Ann Arbor's Hill Auditorium was the most enjoyable "Figaro" seen in this area.

The voices, although generally good, were not as consistently enjoyable as the acting ability of their owners. Of the principals, Judith Raskin's Susanna, Walter Cassel's Count Almaviva, and Regina Sarfaty's Cherubino were all commendable, but Mac Morgan as Figaro failed to project himself as well in his arias as he did in his characterization. Marguerite Willauer, who, as Countess Almaviva, has perhaps the most vocally rewarding role in the opera, does not yet have her rich, lyric soprano under complete control.

Ruth Kobart as the aging spinster Marcellina was hilariously comic, dramatically dominating every scene in which she appeared, and Luigi Velucci, who portrayed Don Basilio, demonstrated one of the most beautiful voices of the evening.

Aside from the regrettable cutting of Bartolo's first act aria and the terzetto from the second act, the score remained respectfully intact with Conductor Peter Herman Adler maintaining a brisk, sweeping pace throughout the work. ERNEST J. GILBERT

Fifth Annual Music Critics Workshop

As "critical" audiences go, the Detroit Symphony Orchestra had the most critical audience in its history when approximately sixty critics from the Fifth Annual Music Critics Workshop converged upon Detroit's Ford Auditorium Oct. 10 for a Friday afternoon concert by the orchestra.

The performance was part of the agenda in this meeting of the Workshop—Oct. 10-13—which was under the joint sponsorship of *The Detroit News,* The Detroit Symphony Orchestra, and the American Symphony Orchestra League. The concert was the subject of the following Saturday's review analysis session, for which each critic was asked to submit a formal review of the program. At the analysis session, ably conducted by Miles Kastendieck of the *New York Journal American* and Theodore Strongin of the *Chattanooga Times,* various aspects of music criticism were discussed in specific reference to the submitted reviews.

Friday evening's dinner at the Veterans Memorial Building featured a panel composed of Theodore Strongin, Raymond Morin of the *Worcester Telegram,* Maria Christina Orive representing *Le Impartial* from Guatemala City, and Leonore Crawford of Ontario's *London Free Press,* which discussed "The Musical Picture in the Smaller Cities."

Saturday, following the symphony review analysis session, the critics convened in the Lecture Hall of the Detroit Institute of Arts where a program of unreleased recordings, among them Stravinsky's provocative new ballet "Agon," were played by Harold Schonberg, music editor of *The New York Times.*

Fort Shelby Hotel's Sky Room was the scene of Saturday's dinner and panel, which featured a discussion of "The Musical Scene in the Big Cities" by a panel consisting of John Edwards, president of the American Symphony Orchestra League, Harvey Patton, managing editor of *The Detroit News,* and a stimulating picture of the Washington scene by the gifted critic of the *Washington Post,* Paul Hume.

Of great importance was the disclosure by Igor Buketoff, conductor of the Fort Wayne Philharmonic, of the development of a World Music Bank, in which the best examples of a country's music would be stored for consumption by other countries in a kind of international depository.

The Sunday morning recordings review analysis session, skillfully directed by Schonberg, was followed by a business meeting in which incorporation of the association was discussed. ERNEST J. GILBERT

DALLAS

■ The 1957-58 season of the Dallas Symphony, Nov. 11-Mar. 24, will see the appearance of guest conductors Jose Iturbi, Alberto Bolet, Edouard van Remoortel, Robert Zeller, Vladimir Golschmann, and Milton Katims. The panel of guest artists includes Vera Zorina, Yehudi Menuhin, Rudolf Firkusny, Sharon Strickland, Ann Rylands, Geza Anda, Isaac Stern, Irene Jordan, Frances Bible, David Lloyd, Mack Harrell, Leonard Rose, Nathan Milstein, and Gyorgy Sandor. Four choruses, those of Baylor University, Southern Methodist, North Texas State College, and the Hockaday School, will also collaborate with the Dallas Symphony this season.

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Among the novelties to be heard on the 16-event subscription series are Martin's "Etude for String Orchestra," Paganini's "Il Palpiti," and Honegger's "Jeanne d'Arc au Bucher." Receiving their American premieres will be Martinu's "Piero della Francesca" and Rozsa's "Overture to a Symphony Concert."

Coming to the Dallas Symphony this fall as associate conductor and principal second violinist is Donald Johanos, 29-year-old native of Cedar Rapids, Iowa, and former conductor of the symphonies of Altoona and Johnstown, Pennsylvania. New concertmaster of the Dallas Symphony is Leopold La Fosse, for the past five years concertmaster of the San Antonio Symphony.

Mrs. Henry S. Miller, Jr., president of the Dallas Woman's Symphony League, announced the establishment of a $1,000 fund to be expended yearly in assisting young artists. To qualify for the award applicants must be Texans studying in Texas or other states or residents of other states studying in Texas. They must also be between the ages of 16 and 26 if instrumentalists, or 16 and 30 if vocalists.

■ The Metropolitan Opera schedule for its 1958 Dallas performances: "Samson et Dalila," May 9, with Rise Stevens, Mario Del Monaco, and Martial Singher, Fausto Cleva conducting; "Rosenkavalier," afternoon of May 10, with Otto Edelmann, Eleanor Steber, Mildred Miller, and Roberta Peters, Max Rudolf conducting; "Eugene Onegin," evening of May 10, with Lucine Amara, Rosalind Elias, Richard Tucker, George London, and Giorgio Tozzi, Dimitri Mitropoulos conducting; "Madama Butterfly," May 11, with Antonietta Stella, Daniele Barioni, and Mario Zanasi, Dimitri Mitropoulos conducting.

■ The two purely musical events on the calendar of the Community Course are Marais and Miranda on Feb. 20 and Alec Templeton on Mar. 19.

The Paganini Quartet on Nov. 13, the Fine Arts Quartet on Dec. 4, the Budapest Quartet on Jan. 29, the Quartetto di Roma on Feb. 12, and the Hollywood Quartet on Mar. 19 make up the slate of the Dallas Chamber Music Society for 1957-58.

The Friday Forum, a new lecture series at the Fine Arts Theater, has booked Gerald Moore to deliver his "Unashamed Accompanist" on Feb. 21.

The Community Opera Guild has revealed that its first effort of the musical year will be Carlisle Floyd's "Susannah," with performances on Dec. 12 and 14.

Dr. J. Wilgus Eberly and Margaret Baker Eberly, duo-pianists, performed on Sept. 23 at Highland Park Methodist Church. Sponsored by the Texas Chapter of the AGO, the team offered works by J. C. Bach, J. B. Duvernoy, Morton Gould, John Powell, and Brahms.

Pan American

MR. *and* MRS. PHILIPPE ENTREMONT *arriving at Idlewild for the French pianist's 4th transcontinental tour of appearances with the orchestras of New York, Minneapolis, Chicago, Washington, D. C., and Ottawa. Now recording exclusively for RCA, Mr. Entremont will record this fall with Reiner and the Chicago Symphony, as well as his first solo disc for Victor.*

■ On Sept. 30 Eduardo G. Valles, 26-year-old tenor from Mexico City, won the regional contest of the American Opera Auditions. Adair McGowan, baritone from Genoa, Texas, was the winner in the Metropolitan Opera's Southwestern Regional Auditions held on Oct. 11.

Pergolesi's "The Music Master," conducted by Samuel Adler, and Purcell's "Ode to St. Cecilia's Day," directed by Caro Carpetyan, are two of the works to be heard at the Dallas Music Teachers Association's biannual festival in February.

DR. JACK FREDERICK KILPATRICK

TULSA

■ The 10th anniversary season of the Tulsa Philharmonic Society will extend from Oct. 14 to Mar. 17, 1958. Guest conductors include Tibor Kozma, Robert Zeller, Herbert Grossman, Vladimir Golschmann, Hermann Herz, Erich Leinsdorf, and Pierre Monteux. Soloists will be Lily Pons, pianist Gary Graffman, harpist Carlos Salzedo, pianist Claudio Arrau, violinist Nathan Milstein, pianist Gina Bachauer, and contralto Claramae Turner.

■ Four internationally famous ballerinas, all Oklahomans of Indian descent, appeared together for the first time at the Oklahoma Indian Ballerina Festival at Tulsa's Municipal Theater Oct. 18 and 19. The ballerinas are Maria Tallchief, Rosella Hightower, Yvonne Chouteau, and Moscelyne Larkin.

LOS ANGELES

■ With two chamber music series under way, Monday Evening Concerts and the Los Angeles Music Guild, thirteen performances in the Shrine Auditorium by the San Francisco Opera Co. until Nov. 10, and the winter season of the Los Angeles Philharmonic Orchestra beginning Nov. 14, Los Angeles is well into a busy and interesting musical season.

Monday Evening Concerts began the annual series of twelve concerts Sept. 30, with concerts at two-week inter-

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vals until Mar. 19. On the opening program, Owen Brady conducted three Buxtehude cantatas, with soprano Grace-Lynne Martin and mezzo-soprano Margery MacKay. Carol Rosenstiel played the same composer's "La Capricciosa," a set of 32 variations for harpsichord. Joachim Chassman and Lowndes Maury gave a small-scaled, but often interesting reading of the Bartók Sonata for Violin and Piano.

A first performance anywhere of George Tremblay's Serenade for Twelve Instruments and the Los Angeles premiere of Britten's "Canticle III" were the featured works on the second Monday Evening Concert Oct. 14. Scored for tenor (Richard Robinson), horn (James Decker), and piano (Pearl Kaufman), the Britten work evokes an atmosphere reminiscent of England's 1940 air raids. Conductor David Raksin gave a careful exposition of Tremblay's piece, which is conventional, even trite, in form and rhythm, and essentially twelve-tone in harmonic and contrapuntal design. Two works by Schubert completed the program, including his "Divertissement a la Hongroise" for piano, four hands, played admirably by Pearl Kaufman and Esther Lee Kaplan.

■ William Steinberg made his only Los Angeles concert appearance of the season on Oct. 10 to open the Music Guild series of chamber concerts. Conducting an orchestra made up of studio and Philharmonic pros, faculty and students of the SC School of Music, Steinberg gave handsome readings of two Mozart Serenades (for Winds, K. 388 and the "Haffner" K. 250) and Brahms' dark-hued Serenade Op. 16, No. 2. Violinist Eudice Shapiro soloed in the "Haffner" Serenade, adding beauty, dependability, and accuracy to this engaging work. Steinberg was in a rare mood, exuding that combination of drive and restraint that makes his orchestral or operatic conducting genuinely incandescent.

■ With all the managerial headaches of its San Francisco season resolved, including the defection of sopranos Meneghini-Callas and Antonietta Stella (the latter had a provable excuse of illness), the San Francisco Opera Co. is presenting its 21st Los Angeles season without change in repertoire. Leyla Gencer has taken over for Callas, while Leontyne Price subs for Stella in "Aida," Herva Nelli in "Masked Ball." The complete Los Angeles repertoire includes Donizetti's "Lucia di Lammermoor," Verdi's "Aida," "Macbeth," "A Masked Ball," and "La Traviata," Strauss' "Rosenkavalier" and "Ariadne auf Naxos," Poulenc's "The Carmelites," Puccini's "Madama Butterfly," "Turandot," and "Tosca," and Mozart's "Cosi fan tutte." Conductors are William Steinberg, Eric Leinsdorf, and Molinari-Prandelli.

■ Eduard van Beinum opens the 1957-58 season of the Los Angeles Philharmonic Orchestra with an all-orchestral program Nov. 14 in the Philharmonic Auditorium. He will conduct all concerts until his return to Amsterdam after a performance of the Beethoven Ninth Symphony Jan. 31.

RAYMOND KENDALL

Schwarzkopf in L. A. Recital

Soprano Elisabeth Schwarzkopf will be presented by Jean Wiswell in her first recital in the Los Angeles Philharmonic Auditorium Nov. 12. George Reeves will be her accompanist.

SAN FRANCISCO

■ The twenty-fifth season of opera at the San Francisco War Memorial Opera House opened with a vocally resplendent and visually impressive production of Puccini's "Turandot" on Sept. 17. On this opening night all factors combined to create a memorable performance. The stellar roles were in expert hands, the orchestra under the direction of Francesco Molinari-Prandelli (making his American debut) brought forth the sumptuous coloring of Puccini's extravagant score, the chorus attacked the many challenging climaxes in magnificent style, and the beautifully lighted settings possessed a true fairy-tale quality. The unhappy fact remains that "Turandot" is an unfinished masterpiece, marred by an artificial ending that is utterly unacceptable and destroys the validity of all that has gone before.

Not since Jeritza created the role has any singer appeared with the dramatic power requisite to portray successfully the insatiable savagery and icy aloofness of Princess Turandot. Leonie Rysanek's conception was artistic, tasteful, and convincing within limitations. Vocally she was stunning; her warm, marvelously controlled voice soared effortlessly above orchestra and chorus. Eugene Tobin, making his American debut as Prince Calaf, revealed a voice of refined timbre and considerable power, and an unusually fine stage presence. The Liu of Licia Albanese remains one of her most telling creations, enormously touching emotionally and exquisite vocally. The splendid Timur of Nicola Moscona and the delightful Ping, Pang, and Pong of Heinz Blankenburg, Virginio Assandri, and Cesare Curzi rounded out the very fine cast.

In comparison with "Turandot," "La Traviata" (Sept. 19) was carelessly and unimaginatively mounted. As Violetta, Leyla Gencer was not in good voice, although visually highly effective. Gianni Raimondi, in his American debut as Alfredo, displayed a voice of pleasing and robust power but a somewhat colorless personality. Robert Merrill scored a deserved success as Giorgio Germont, and Jan McArt, Katherine Hilgenberg, and Carl Palangi gave well-characterized presentations. Glauco Curiel's conducting demonstrated a deep understanding of Verdi's score.

The American premiere of Poulenc's

"The Carmelites" was an unqualified success. Poulenc has created a score that is magically luminous and in perfect harmony with the libretto based upon the distinguished play, "Dialogues des Carmélites," of George Bernanos. As librettist and composer are concerned primarily with the inner states of being of their protagonists, the music is imbued with a haunting and concentrated serenity quite unlike anything else in operatic literature.

Kurt Adler, general director of the San Francisco Opera, assembled a cast in which each member shone with resplendance; Dorothy Kirsten was completely successful in depicting the various stages by which Blanche (a fear-ridden girl of the aristocracy who joins the Carmelite order seeking protection) finally rises to an inspired martyrdom. As the aged Prioress, Claramae Turner achieved magnificent heights in her death scene, with which the first act concludes. In the role of the new Prioress of humble origin, Leontyne Price contributed a characterization profoundly moving in its utter unaffectedness and ardent vocal splendor; her second act monologue — the ceremony of obedience — followed by an Ave Maria in which the nuns join, is perhaps the most beautiful portion of Poulenc's score. Other fine characterizations were the compassionate Mother Marie of Blanche Thebom, the innocent and clairvoyant Sister Constance of Sylvia Stahlman, the noble Marquis de la Force of Ralph Herbert, and the youthful, appealing Chevalier of Jon Crain.

The production was directed, designed, and lighted with praiseworthy skill and taste by Harry Horner. The orchestra, under the direction of Erich Leinsdorf, gave a sensitive and beautifully modulated reading of Poulenc's lovely, melodious score. The opera was sung in an excellently prepared English version by Joseph Machlis.

Due to the illness of Antonietta Stella, Leonie Rysanek stepped into the role of Amelia in Verdi's "A Masked Ball" (Sept. 24). Though Miss Rysanek sang the part in German, she created the finest Amelia within local memory. The singing of Claramae Turner as Ulrica, Sylvia Stahlman as the Page, Jan Peerce and Robert Merrill as Riccardo and Renato, and Lorenzo Alvary and Nicola Moscona as the plotters, with the work of the orchestra, conducted by William Steinberg, made this one of the highpoints of the season.

"Lucia," originally planned for Callas (Sept. 27), was undertaken by Leyla Gencer, whose dramatic soprano was never intended for this coloratura role. However, Miss Gencer sang with extraordinary charm and skill although her voice was small and lacking in brilliance. Umberto Borghi (making his American debut) and Raymond Raimondi performed admirably. The production was inexcusably shabby, but the orchestra under Francesco Molinari-Prandelli performed with commendable spirit.

"Der Rosenkavalier" (Oct. 3) introduced Rita Streich to an American audience in the role of Sophie. She proved to have a beautifully-trained though small voice and a most engaging stage presence. Despite the highly capable soloists, Elisabeth Schwarzkopf as the Marschallin, Frances Bible as Octavian, and Otto Edelmann as Baron Ochs, and a strong supporting cast, the production was somewhat spotty and labored. The settings were undistinguished, and Paul Hager's stage direction was often fussy. The orchestra, under Leinsdorf, was a constant joy.

The complex "Ariadne auf Naxos" of Richard Strauss in its San Francisco premiere Oct. 8 was interestingly staged by Paul and Ghita Hager and handsomely mounted by George Jenkins. The prologue, sung in English, was well done by Helen George as the composer, Ralph Herbert as the music teacher, and Allan Louw in the spoken role of the Majordomo.

The one-act opera, sung in German, was a vocal feast, with Leonie Rysanek as Ariadne, Rita Streich as Zerbinetta, Sylvia Stahlman, Claramae Turner, and Marie Gibson as the three nymphs, Heinz Blankenburg, Raymond Manton, Lorenzo Alvary, and Cesare Curzi as Zerbinetta's four mischevious companions, and Richard Lewis as Bacchus.

ALAN CAMPBELL

SAGINAW, MICH.

■ Josef Cherniavsky, conductor of the Saginaw Civic Symphony Orchestra, has engaged the following American artists for the 1957-58 season with the orchestra:

James Wolfe, pianist, Elliott Magaziner, violinist, Hote' Casella, interpreter of American Indian songs and legends, and William McGrath, tenor, and Marjorie McClung, soprano in opera duets.

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THE INTERNATIONAL SCENE

ISRAEL

■ Just as twenty-one years ago when Arturo Toscanini launched the Palestine Orchestra (as it was then called), the fulfillment of Bronislaw Hubermann's vision, music and nothing but music was the talk of Tel Aviv during the first days of October. For twenty-one years the Israel Philharmonic Orchestra (as it is now known) has played in make-shift quarters, exhibition halls, theatres with small seating capacity, and ancient buildings with uncomfortable seating and muffled acoustics. The ever-growing number of subscribers finally required 13 repetitions of the same program. The first performance of a subscription program often was far from perfect, something in the nature of a dress rehearsal; the fourth of fifth repetition was most accomplished; and tired performances often followed for the rest of the series, unless the conductor was of the highest calibre.

Now the orchestra has moved into a home of its own, at least in Tel Aviv, the center of its activities; in Jerusalem and Haifa the concerts are still given in cinema halls, where they cannot begin before 9 P.M. But Tel Aviv now has a magnificent new Cultural Center, jointly owned by the municipality and the Philharmonic, which houses one of the most splendid auditoriums in the eastern world. It bears the name of Frederic R. Mann of Philadelphia, whose initial gift of $250,000 and his aid in raising the rest of the needed funds has made the structure possible.

On Oct. 2, an audience of 3,000, who had paid between $15 and $55 for seats, attended the festive opening; some additional thousands lined the streets; and practically all Israel listened in to the broadcast. From overseas came 600 guests, many of them from the U.S., and the galaxy of famous artists who presented the musical program. Gregor Piatigorsky had to cancel his appearance because of illness, but on hand were Leonard Bernstein, violinist Isaac Stern, cellist Paul Tortelier, and pianist Artur Rubinstein.

Prime Minister Ben-Gurion welcomed the distinguished audience to the three-and-a-half-hour concert, opening with the American and Israeli national anthems, followed by Beethoven's "Consecration of the House" Overture. Then came the world premiere of a "Festival Prelude" by 22-year-old Noam Sheriff, winner of the Sol Hurok Prize for the most suitable composition specially written for the occasion. Young Noam Sheriff has so far been known only as a conductor, but his orchestral work puts him in the first rank of young Israeli composers. The work betrays some stylistic dependence, but there are signs of independent thinking as well, and a splendid sense of orchestral color. The conductor gave the new work a loving performance. Each of the soloists then played a full-length work: Isaac Stern, the Mendelssohn Violin Concerto; Paul Tortelier, Bloch's rhapsody "Schelomo"; and Artur Rubinstein, Beethoven's "Emperor" Concerto.

The first concert in the regular subscription series a few days later provided a second opportunity to test the acoustics of the new hall. It seemed acoustically perfect from seats in the stalls but less favorable from points in the gallery, where some sections—notably the strings—were not heard to best advantage. Mr. Bernstein repeated the Beethoven and Sheriff works, Isaac Stern played the Prokofieff Concerto, and the orchestra concluded the evening with the Fifth Symphony of Sibelius.

A rich season is promised by the Philharmonic, with guest conductors including Mitropoulos, Wallenstein, Munch, Kubelik, Giulini, Klecki, and Celibidache, in addition to Israeli conductors Singer, Taube, Bertini, and Lustig. Soloists include Menuhin, Morini, Milstein, Erailowsky, and others. Special concerts will be given to mark the tenth anniversary of the State of Israel, which will be celebrated in April and May 1958. All the orchestra needs now is an artistic policy and more interesting musical programs than it has accustomed its subscribers to in the past years.

PETER GRADENWITZ

Photo Frank

Tel Aviv's F. R. Mann Auditorium on opening night, Leonard Bernstein conducting.

BERLIN

■ Unanimous agreements: this year's Berlin Festival scored an astonish-success. In saying this one puts the emphasis on the more theatrical offerings, straight plays, operas, ballets; concerts and exhibitions clearly lagged behind.

This does not mean, however, that the program of "pure music" was not acceptable. Karl Böhm, in his opening concert with the Berlin Philharmonic, chose the still fresh and amusing Hindemith Concerto for Woodwinds, Harp, and Orchestra and Strauss' "Four Last Songs" (sung immaculately by Lisa della Casa) as his more interesting items; star-conductor Von Karajan conducted the Etudes for String Orchestra by Frank Martin and Bruckner's Fifth at the helm of *his* orchestra; Scherchen's concert with the Philharmonic included the first performance of the now complete "Epitaph for Garcia Lorca" by Luigi Nono. The Radio Symphony (former RIAS) Orchestra, which had its fair share in the American Festival Program celebrating the dedication of the new Benjamin Franklin Congress Hall (where it was conducted by Virgil Thomson), contributed two concerts: one led by Fricsay of Gluck's "Orpheus" with Maria Stader, Dietrich Fischer-Dieskau and Hanni Steffek (substituting for Rita Streich); the other under Sergiu Celibidache, who received tremendous ovations after his

four years' absence from Berlin. Artists from St. Gallen brought Vladimir Vogel's oratorio "Wagadu's Untergang durch die Eitelkeit" to Berlin. The Berlin Singakademie performed Scarlatti's delicious Messa di S. Cecilia. The Orchestra Stabile dell'Angelicum di Milano appeared with spiritual music by Italian composers. In the chamber music division we had lieder recitals by Martial Singher and Peter Pears/Benjamin Britten; the Brussels Pro Musica Antiqua performed vocal and instrumental pieces from the 13th-16th centuries; and Pierre Boulez with some of his Paris partisans appeared for performances of Debussy and his own Third Piano Sonata and "Le Marteau sans Maître."

■ And yet the more exciting things happened on stage rather than on the concert platform. A sort of dancers' and choreographers' workshop at the Tribune left a lot to be desired from the balletic point of view, but it was good to encounter again Milhaud's "La Creation du Monde," Barber's "Medea," and Stravinsky's "Orpheus." The premiere of Tatyana Gsovsky's Dance Theatre Berlin (here called Berlin Ballet) was a real disaster. "Chapter IV," for which Peter Sandloff wrote "Sacre du printemps," followed by "Maratona di Danza" by Luchino Visconti (author and director), Hans Werner Henze (composer), Dick Sanders (choreographer), and Renzo Vespignani (designer). This ballet was specially written for Babilée, who danced the first three performances.

■ On the opera stage we had, apart from some better than usually cast repertory performances at the Städtische Oper, three productions that were in no way run of the mill. The Studio of the Städtische Oper offered a highly welcome triple bill, consisting of Stravinsky's "Mavra," Blacher-Egk's "Abstract Opera," and Hindemith's "Hin und zurück." Benjamin Britten's English Opera Group at last brought "The Turn of the Screw" to Berlin and was given a very warm welcome.

The most important event was the Städtische Oper's production of Kurt Weill's "Die Bürgschaft" ("The Pledge"), which saw Lotte Lenya, the composer's widow, in the audience. First performed in 1932 and immediately banned for its many prophetic topicalities when the Nazis came into power, the work stands up well with the years. The richness of its musical

A scene from the Städtische Oper's production of Kurt Weill's "Die Bürgschaft."

a jazz-inspired score, and "La Dame aux Camélias," with one of the routine scores Henry Sauguets pours off effortlessly, and the other (even more insignificant) ballets showed the company and choreographer Tatyana Gsovsky at a lamentably low level artistically. A short season of José Limon and his American Dance Company at the Titania-Palast made us wonder whether modern dance development in America did not come to a standstill long ago. Of course, "The Moor's Pavane" is a stroke of genius and was duly admired. Maurice Béjart and his Paris avantgarde ballet were a real revelation, at least in the "ballets noires" such as "Symphonie pour un Homme seul," "Le Teck," and "L'Etranger." Main interest, however, centered on the new bill at the Städtische Oper, which began with Mary Wigman's realization of Stravinsky's texture is marvellous. It was obvious that the singers enjoyed their parts, most of all Josef Greindl and Tomislav Neralic as the two protagonists; but there was also some lovely singing by Irene Dalis and Ursula Schirrmacher. Chorus singing was of a very high standard and the orchestra under Arthur Rother sounded perfectly well. Caspar Neher, the librettist, acted as designer and Carl Ebert as director. The whole production was a model of modern stagecraft. HORST KOEGLER

BESANCON FESTIVAL

■ Several first performances of importance and the International Conference of Young Conductors were the features in the Festival of Beasançon. The young baritone Fischer-Dieskau gave a new version of the "Romances of Magelone," Op. 33, by Brahms. Of course, Fischer-Dieskau sang the Ludwig Tieck poems in German but the spoken text was taken from a new French version by Claude Rostand, a great Brahms specialist, who was himself in charge of the performance. Subtle and poetic, these translations gave the Romances the necessary unity. The reader gives the history of the beautiful Magelone and her knight, which is interrupted by the songs about the heroes. The splendid voice of Fischer-Dieskau, warm and profound in the low register and with the facilities of the tenor in the high tessitura, produced a marvelous effect. The accompaniment by Gerald Moore was perfect. An evening of rare beauty.

We then heard the Orchestre National de la Radio conducted by Rafael Kubelik. He dominates his musicians with sparing gestures and proves a master of his art. The world premiere of a Concerto for Two Pianos by Malipiero was on the program. The concerto has enticing qualities; its three movements seem to search for a style that includes and completely renews the former achievements of the composer. The incomparable interpreters were the duo Reding and Piette. Their success was considerable.

On the following day, Maestro Paray took the baton of the Orchestre National for a gala, commemorative performance of three great French composers who died during the past twenty years, Pierné, Ravel, and Roussel. The authority and style of Paray made marvels of the pages of these composers, for he has been long familiar with their secrets. But why did one have to program the young composer, Pierre-Max Dubois, Grand-Prix de Rome, 1955, with these luminaries of French music? His Concerto for Piano, in three movements, proves that he knows his metier, but lacks originality. This was clear in spite of the efforts of the remarkable pianist and musician Jacqueline Bonneau.

Forty candidates from twelve nations competed in the Contest for Young Conductors. Eight were retained for the finals. In the professional category, the first prize was taken by Jean LaPierre (France) and first mention went to Janos Komives (Hungary) and Serge Fournier (France). Second mention went to Aviva Heinhorn (Israel). In the category of nonprofessionals the first prize went to Gerd Albrecht (Germany) and first mention to Roland Chagnon (France) and second mention to Jean Sandor. The jury was headed by Maestro Henri Busser.

■ The musical season in Paris has opened, and for the first time operas were retained from the Théâtre Lyriques de Province, an important official organization which I mentioned last year to the readers of the MUSICAL COURIER. At that time I wrote up an opera evening in Marseille with works by Pergolese, Offenbach, and Sauguet. We admired "Le Fou," a lyric drama in three acts by Marcel Landowski given at the Grand Théâtre at Nancy.

SUZANNE DEMARQUEZ

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BRUSSELS

■ Sponsored by the U. S. Embassy and a committee of Belgian personalities, a very important Festival of American Music has just taken place in Brussels. For ten days we had the opportunity of hearing many of the best works written in the last few years.

The Decade opened with a round table conference with Edgard Varèse as moderator. A score of Belgian and American musicians gave their opinions of music in the U. S.; origin, evolution, and future were freely discussed. The next day the first concert was given by the Mid-day Chamber Music Orchestra under Antonio de Almedia. Wayne Barlow, Roger Goeb, Howard Hanson, Aaron Copland, and David Diamond were programmed. The young conductor scored a great success, especially with "Rounds" by Diamond and the two pieces for string orchestra by Copland.

The Belgian National Radio showed great interest in the Decade and gave two orchestral concerts devoted entirely to American music. The first began with Bernstein's Overture to "Candide"; short and brilliant, it pleased at first hearing. "Music for Clarinet and Orchestra" by Norman Dello Joio was also well received, thanks to David Glazer who played the solo part with a nice tone and good technique. "Capital of the World" by George Antheil showed some clever bits of orchestration. We heard also "A New England Tryptich" by William Schuman and Wallingford Riegger's "Variations for Piano and Orchestra" in which Grant Johannesen played the difficult piano part with a great command of the keyboard and undeniable musicality. The evening ended with a beautiful rendition of Samuel Barber's "Prayers of Kierkegaard." Conductor Milton Katims achieved a triumph in this cantata. His precision, efficiency, and perfect knowledge of the scores made a deep impression throughout the concert.

Four days later the same orchestra, this time under George Bird, presented a cleverly orchestrated Symphony for Brass Instruments by Gunther Schuller. The remarkable soprano Camilla Williams then sang spirituals by Work, Bird, Bortward, Johnson, and Haieff with great feeling. Later the same singer scored again in "Knoxville, Summer 1915" by Barber, a composition well known and liked here. "Variations for Tape Recorder and Orchestra" by Otto Luening and W. Ussachevsky was an amusing experience, but the greatest success of the evening went to the Piano Concerto of Haieff, more for the extrordinary performance of Margot Pinter than for the work itself.

The program ended with "Toccata Giocosa" by Gardner Read, brilliantly played although a little too slowly. George Bird conducted this heavy program valiantly, in spite of an attack of Asian influenza, and scored a big success.

Between these two important concerts Brussels Opera House gave a very successful Menotti Gala. Sandwiched between the well-known "The Telephone" and "Amelia Goes to the Ball," the ballet "The Unicorn, the Gorgon, and the Manticore" had its first performance in Europe. The work is original and proves once more the ability of Menotti's genius to renovate somewhat worn opera music.

At the Association of Former Pupils (Brussels Conservatoire), Jacques Stehman gave a lecture on "Chamber Music in America," which was followed by sonatas by Ulrich, Sessions, Carter, Fine, and Copland. The group "Amitiés Artistiques" also presented a chamber music concert in which Dello Joio, Virgil Thomson, Lucas Foss, Paul Bowles, Ross Lee Finney, and Leon Kirchner were programmed. To close this long festival, "L'Atelier" gave a concert in which half the artists were Americans, and half Belgians. We heard a sonata by Piston, songs by Allen Sapp, Julia Perry, S. Shiffrin, and Ned Rorem, as well as cello pieces by Dello Joio, Ben Weber, and Hale Smith.

To sum up let us say that with the large amount of music presented it is natural that some of the works were far from masterpieces, but on the whole the standing was high and the Decade gave evidence of the vitality of music in the U. S.

FRANCIS DE BOURGIGNON

VIENNA

■ In September the musical scene in most European cities is rather black, but this does not hold true for Vienna, since the city takes over almost all the productions of the Salzburg Festival, adding to the brightness of its new Opera House. Participants at the Atom Conference, already filling up the city could enjoy the festival performances, listen to the magnificent Elisabeth Schwarzkopf, and admire von Karajan who leads all these performances.

Mitropoulos also brought from Salzburg his production of "Elektra." Everything this great musician touches becomes important. Thus we heard a remarkable new production of "Madama Butterfly," which in Mitropoulos' hands sounded like a new work. He removed all the dust and sweet sentimentalities and let Puccini's beautiful music speak for itself. It was a magnificent evening, in which Sena Jurinac surpassed herself in the title role.

The first Philharmonic concert was also conducted by Mitropoulos. Two works seldom heard were on the program, the Fifth Symphony by Mendelssohn (Reformation) and Mahler's Sixth Symphony. Whereas the first work sounds rather antiquated, Mahler's great symphonic creation in Mitropoulos' interpretation was completely meaningful and revealed a deep understanding of the soul of Gustav Mahler. The audience greeted the conductor enthusiastically as did the orchestra. One remembered the words of Fürtwangler, who said in 1953, "This Mitropoulos has to conduct at Salzburg."

Inge Borkh sang not only her sensational "Elektra" but also "Tosca" and "Turandot." As Turandot she pleased less, and one missed the Italian bel canto. The star of that performance was George London as Scarpia. Even the Italian Stefani as Cavaradossi couldn't reach his level. Inge Borkh will be heard this season in New York as Salome and Sieglinde at the Metropolitan.

■ At the Folksoper, the premiere of "Martha" by Flotow was an all-round success. The director Bauer-Theussl had cast the work with young, gifted singers, among them the bass Czerwekna, the tenor Kmentt, and the mezzo Malaniuk. It was obvious that the excellent production was well rehearsed. Everything was animated, and it is already clear that this will be a box office success.

■ At the Funkhaus there was a surprising success for the American composer Paul Creston, whose Second Symphony was performed by Joseph Krips. The latter also conducted, at the Musikvereinsaal, Haydn's "Creation," which was repeated in the native place of the composer, Eisenstadt. Irmgard Seefried saved the performance by pinch-hitting for her indisposed colleague Wilma Lipp.

DAGMAR SCHMEDES

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A new and unique department serving artists, teachers, and students will be inaugurated in the December 1 issue of MUSICAL COURIER. Inquiries or problems sent in by our readers concerning instrumental and vocal study, music education, repertoire, auditions, career-building, and allied subjects will be submitted for answer and diagnosis to a distinguished panel of experts—artists, teachers, managers, choral directors, conductors, composers and publishers.

SCHOOL NEWS

By GID W. WALDROP

Mannes Conductor to Germany For Performances

At the invitation of the South German Radio, Carl Bamberger, head of the Orchestra Department at The Mannes College of Music in New York City, has departed for Stuttgart, Germany, to conduct the first radio performance there of the Bohuslav Martinu opera "Comedy on the Bridge." The first American performance of this opera was given in 1951 by The Mannes College Opera Department under Mr. Bamberger's direction; it subsequently received the Music Critics' Award. His appearance will mark the third time he has been invited to conduct the South German Radio Orchestra in the past two years.

Manhattan School of Music To Launch Fund Campaign

A campaign to raise $1.5 million in capital funds has been launched by the Manhattan School of Music, according to an announcement made by John Brownlee, director of the school. For the first time since it opened its doors forty years ago, the Manhattan School will go outside its Board of Trustees and old friends, with appeals to foundations, industry, and private citizens, to seek the funds needed for essential plant expansion, to increase the scholarship and endowment fund, and to provide higher faculty salaries. Mr. Brownlee hopes that this goal will be reached by the end of the current school year.

The present facilities of the Manhattan School were designed to accommodate 500 students, although enrollment has been considerably higher and rising by leaps and bounds since the war. The present enrollment, the largest in the school's history, is well over 700, with 130 in the preparatory department and over 600 in the college department.

MTA California Meeting

The San Fernando Valley Branch of the Music Teachers' Association of California held its first meeting of the 1957-58 season Oct. 8. The newly elected president for the current year, Mr. Robert Krantz of Sherman Oaks, a prominent Los Angeles musician and teacher, is also director of music therapy at the Cerebral Palsy Center in Hollywood. Guest speaker for the evening was Mr. Maurice Zam, distinguished pianist, musicologist, composer, and lecturer. Mr. Zam, also a pioneer in music therapy for the mentally disturbed, spoke on "Adventures in Music," in relation to his therapeutic techniques.

FACULTY APPOINTMENTS

■ The University of Pittsburgh has announced the appointment of Oscar W. Demmler as visiting assistant professor of music history and literature. Mr. Demmler was director of instrumental music for the Pittsburgh Board of Education from 1937-1955.

■ A new appointment to the Peabody Conservatory faculty, effective with the current term, is the well-known violist, Michael Barten.

■ Harris Danziger has been appointed director of the Third Street Music School, New York City. Mr. Danziger succeeds Allan Davis, who resigned the post this past summer. Mr. Danziger has been conductor of the symphony orchestra at the Manhattan School of Music.

■ Samuel M. Jones, chairman for the past three years of the music department at Kilgore College, Tex., has joined the faculty of the University of Wisconsin School of Music as assistant professor of voice.

■ The Metropolitan Music School, New York City, has announced that the famous harpist, composer, and designer of harps, Carlos Salzedo, will head and supervise the newly-formed harp department.

■ Emerson Buckley, former conductor of the City Center Opera Company, returns to his alma mater during the 1957-58 academic year to serve as director of the Columbia University Orchestra during the leave of absence of Howard Shanet.

■ Kantor Willem Mudde, well-known church musician from Utrecht, Holland, has accepted a temporary position in the department of music at Valparaiso University this fall. During his one-semester stay at the Lutheran University he will direct the University choir.

■ The Cleveland Institute String Quartet will have a new look this season with Benar Heifetz, cellist, and Muriel Carmen, violist. Institute director Ward Davenny also announces the appointments of Beatrice Erdely and Dorothy Sawyer to the piano faculty, Arthur S. Howard of the Cleveland Orchestra to the cello faculty, and Harry Barnoff, another Cleveland Orchestra member, to teach double bass.

■ Twelve new appointments boost the Southern Illinois University School of Fine Arts faculty to 47 musicians. The list of newcomers includes the well-known mezzo-soprano Nell Tangemann, former conductor of the Youngstown Symphony Carmine Ficocelli, now conductor of the Southern Illinois Symphony, Will Gay Bottje, flutist, and returning to the faculty after previous service as visiting professor is Dr. Fred Denker, pianist.

■ Rosemary Clarke, pianist, has been appointed associate professor of music at the University of Dubuque in Iowa for 1957-58.

CONVENTION CALENDAR

■ In 1958 the Music Teachers National Association, Inc., will hold five Divisional Conventions. They are as follows: Southern—Feb. 9-12, Florida State University, Tallahassee, Fla. East Central—Feb. 16-19, Hotel Nicollet, Minneapolis, Minn. West Central—Feb. 23-26, Cosmopolitan Hotel, Denver, Colo. Southwestern—Mar. 9-12, Mayo Hotel, Tulsa, Okla. Western—July 27-31, Montana State University, Missoula, Mont.

■ The Sixth Annual Festival of the University Composer's Exchange will be held on the campus of Michigan State University at East Lansing, Mich., Nov. 15-17, 1957.

■ The Music Educators National Conference biennial meeting will be held in Los Angeles Mar. 19-25, 1958. Questions concerning the program should be directed to the MENC headquarters, 1201 16th Street, N. W., Washington 6, D. C.

CONTESTS AND AWARDS

■ Mrs. J. Dennis Freund, 1501 Tower Rd., Winnetka, Ill. (a board member of the Chicago Chamber Music Society), is sponsoring an international contest for composers under the age of thirty-five. The composition is to be written for trio (piano, violin, and cello) with performing time of ap-

Below, CARLOS SALZEDO, *renowned recital harpist-composer, with a group of pupils attending the Harp Colony Summer School in Camden, Me.*

Photographed after the con. *honoring* SOLON ALBERTI *on his 25th year as organist and choir director of the Park Ave. Christian Church, N. Y., l-r:* ALEC TEMPLETON, MR. ALBERTI, CAROLE O'HARA, *mezzo-soprano,* DR. HAMPTON ADAMS, *the minister,* YI-KWEI SZE, *bass-baritone.*

proximately 15 minutes. The winning composer will receive an award of $500. The composition must be premiered by the Pro Musica Trio during its 1958-1959 Chicago season. Music submitted must never have been performed in public or entered in any competition. The deadline for submission of manuscripts, which must be entered under a pseudonym, is June 1, 1958. A sealed envelope enclosing the composer's name and address is to accompany the manuscript to be mailed to Miss Gwen Terrant, Room 825, Orchestra Bldg., Chicago, Ill.

■ Edward Kapus, violinist, student of Scott Willits of the American Conservatory (Chicago) violin faculty, is the recipient of a five-hundred-dollar award from the George M. Pullman Foundation. Mr. Kapus and Charles Moore, piano student of Ethel Lyon, will give a program of violin sonatas in the Lyon-Healy Concert Hall later in the season.

■ George Reeves, of Willow Grove, Pa., has won the D. Hendrik Ezerman Foundation Scholarship for the 1956-57 season at the Philadelphia Conservatory of Music. This is the highest honor awarded by Pennsylvania's oldest chartered music institution.

■ Suzanne Wall of Chicago won the second award of $100 given recently by the judges of the Farwell Contest Award. She is a student of Rudolph Reuter.

■ The Joseph H. Bearns Prize in Music has been awarded by Columbia University to Anthony Strilko of New York City for his composition "String Quartet." The award carries a $1,200 stipend.

■ The first Edwin Franko Goldman Scholarship has been awarded to Harold Jones, a flute student of Julius Baker at Juilliard School of Music. The Edwin Franko Goldman Scholarship will be awarded annually to a wind instrument player of outstanding character and ability, enrolled in an accredited school of music.

■ A total of $2,200 has been awarded to three young winners of the 1957 Marian Anderson Scholarship Fund auditions. The judges chose Grace Ann Bumbry, 20-year-old mezzo-soprano of Santa Barbara, Calif., as winner of the first prize of $1,000. Seth T. McCoy, 28, tenor of Cleveland, Ohio, won the second prize of $600, and Jean Patterson Deis, 29, tenor, of Brooklyn, received the third prize of $400. Lillian Mernick, contralto of New York City, and Harold Johnson, tenor of East Moline, Ill., each received checks for $100 as second-time winners.

■ The National Council of the Metropolitan Opera Association has announced that for the first time scholarships will be offered to California singers.

Southern Californians interested in competing in these auditions and in

CARA VERSON, *well-known Chicago pianist and champion of modern music, snapped on the site of Chateau de Chenouceaux during her recent visit to Europe, which marked Miss Verson's 26th crossing.*

DAVID WILLIAMS, *artist-pupil of the Cecile Jacobson Studios, New York, in his debut costume in "Turandot" with the N. Y. City Opera. The tenor recently returned from engagements at the Salzburg Mozarteum and the Linz Opera.*

KATHRYN MOFFATT, *dramatic soprano from the Trull Studios, Chicago, sailed recently for Spoleto, Italy where, as a Fulbright Award winner, she will spend a year at the Teatro Lyrico Sperimentali.*

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COLLEGE PRODUCTIONS

■ Adelphi College, Garden City, N. Y., has scheduled a production of Verdi's "La Traviata" for Friday evening, Nov. 8. The performance will be produced by Michael Della Rocca.

■ The Composers' Forum sponsored by the New York Public Library and Columbia University presented its first concert of the season Oct. 5. Compositions by Esther Williamson Ballou and John Edmunds were presented, and Otto Luening was moderator. The concert series has been made possible this year by a special gift from Mrs. John D. Rockefeller, Jr.

■ The Queens College Music Department (New York City) presented a concert of the works of Vittorio Rieti, professor of composition, in the "Music From the Campus" radio series over WNYC Oct. 15.

■ The Antioch Shakespeare Festival, which for five previous years had produced works of the Bard exclusively, turned for the first time this season to opera. The Festival this year consisted of two separate companies: a Shakespearean troop under the artistic direction of Ellis Rabb, the young actor-director who won this year's Clarence Derwent award, and an opera troop under the artistic direction of Benno D. Frank, well known for his activities at Cleveland's Karamu House. This company consisted of a score of brilliant young singers and a highly professional orchestra under three young conductors, C. John Duffy, David Epstein, and Edwin London. Walter Anderson, professor of music at Antioch College, was music director. On the docket were four music-dramas: Benjamin Britten's "Rape of Lucretia," Igor Stravinsky's "L'Histoire du Soldat," Leonard Bernstein's "Trouble in Tahiti," and Kurt Weill's "Lost in the Stars."

Kansas U. Dedicates $2-Million Building

Nineteen major events comprise the schedule for the University of Kansas Festival Year celebrating the opening of the new $2.4-million Music and Drama Building. Dr. Thomas Gorton, dean of the School of Fine Arts, has announced that the formal dedication and open house will be Sunday, Nov. 10. Dr. Howard Hanson, director of the Eastman School of Music and a leading American composer, will give the dedicatory address. The dedication and open house will begin a week of concentrated music and drama events.

Oberlin's New Salzburg Plan

Oberlin Conservatory of Music joins hands with the Mozarteum in Salzburg, Austria, to provide Oberlin's music students with a course of study including an integrated year of training abroad. The program is unique in that it involves no extra cost to the student and enlarges the scope of a major American professional school without an increase in facilities.

Transportation, tuition and dormitory costs, health insurance, and general fees for the Salzburg residence, which will come in the third year of the student's undergraduate life, are included in usual student costs and involve no extra expense. Additional facilities and study thus offered to the student include opera and recital performance, work in the much admired Carl Orff Schulwerke in Music Education, and the experience of other languages and cultures. Oberlin's students will return for their senior year to the campus in Ohio for the completion of their work for their degrees.

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UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

ELISABETH JARRELL FOSSEY, *director of the Jaco School of Music and member of the faculty of Union University, Jackson, Tenn., with six National Guild cash-prize winners:* NORMA WIMBERLY, PEGGY WOOD, NANCY DUNN, DIANE STOBAUGH, KAY FERREE, *and* FERN DODSON.

On Juvenile Decency

San Diego's Guild chairman, **Nellie Peel Finch,** has an unusual pupil, **Nancy Marie Parker,** who is quoted in the *San Diego Evening Tribune* as saying: "I think associating with regular students might help potential delinquents to become good citizens. In a special school they would have no chance to better themselves. I believe the 'problem' school is too extreme a solution to problems of delinquency." Nancy's idea was endorsed recently by the San Diego Board of Education. Nancy has been in Guild auditions six years and has won a State Scholarship, including music, good for teachers anywhere in California.

Mrs. R. R. Hutchins of LaMarque, Texas, uses the "musicianship phases" in the Guild Syllabus. Asked if these help her pupils' playing, she replied: "Yes, indeed, for it results in better phrasing, sense of key, more fluency, and increases pupils' musical sensitivity. The Guild has been increasingly helpful each year in lifting the standard of pupils' work and I might add, it has helped me as a teacher."

Clarence Adler has returned to New York from Lake Placid, after a full schedule of teaching and recitals for benefit of Lake Placid Memorial Hospital. His former pupil **Harold Cone** was soloist at the New York Stadium, Alexander Smallens conducting. **Paulina Ruvonska** will give a program at Carnegie Recital Hall Dec. 14 and **Donald Betts** Mar. 15.

Dr. Bernice Frost is conducting a four-day Piano Teachers' Workshop at White Plains sponsored by the Music Teachers Council of Westchester. **Mary P. Costa** and **Corina Marano** of Hartsdale are in charge of arrangements. Early in October **Russell Lanning** spoke for this group on 18th-century music.

Prof. Angela Weschler is giving a semester course called "Practical Guidance for Piano Teachers" at New York College of Music.

Allen Rogers has just returned from an extended South American tour and will go for another week to the Caribbean countries, after which he expects to be in New York until after the holidays.

Anne Howell, winner of five Guild Diplomas, has been appointed a graduate assistant in the school of music at Indiana University, Bloomington. Her preparatory study was with **N. A. Turner** of Lexington, Tenn., and for five years she studied with **Elisabeth Jarrell Fossey** of Jackson.

CECILE GENHART, *head of the piano department of the Eastman School of Music in Rochester, entered her piano majors in Guild auditions and the Recording Festival, with the result that John Perry, Lee Dougherty, Donald Clairmont, and Richard Volpe all won first place in their categories, with prizes totaling over a thousand dollars.*

New officers of Seattle Guild chapter are **Vivienne Pretzer, Mrs. Lee R. McDonald, Harold W. Barnes, Gertrude Wilson, Evelyn I. Carlson, Paul Pierre McNeely.**

The tabulated list of piano students of all ages and grades who were heard in National Guild Auditions this spring in over 600 centers came to 50,516. Sixty-eight won the Paderewski Medal, which means that they played a memorized program of ten pieces for ten years.

Jewel Bethany Hughes (Mrs. Edwin Hughes) acted as moderator for a challenging discussion of the subject "To what extent should teachers and students attend concerts?" for the Associated Music Teachers League at Carnegie Recital Hall Oct. 24. Panel members were **Dorothy Bullock, Seymour Bernstein, Dorothy Cooper, Marian Kalajian Gabriel, Joyce Mouradian,** and **Sidney Morrow. Dorothy Bullock** gave an outstanding recital. **May Etts,** president of the organization, presided at the meeting and luncheon.

Mme. Luisa Stojowska returned from Idaho and Washington where she gave master classes in September.

Sophrania Joralemon, Guild chairman of East Orange, N. J., says: "Take the pupil where you find him and give him a preparation that will equip him to have music in his life always!" She was asked what she considered most important in accomplishing this. "Sight-reading. It should be taught from the very beginning. The Guild Syllabus gives the opportunity of including sight-reading as one of the 'musicianship phases' in a student's audition."

Hazel Ghazarian Skaggs of New York and Riveredge, N. J., was discussing the Guild at a teachers' luncheon. "The National Guild respects the intelligence of the teacher—it does not regiment the teacher but allows flexibility of choice within the framework of practical outline. Where there is a prescribed list much valuable time is lost at music stores trying to find the numbers, and people tire of repetitions of the same music."

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BOOK REVIEWS

By HAROLD C. SCHONBERG

■ Considering Paganinini's overwhelming personality, and the really important role he played in the development of the romantic movement, not to mention the fact that he most likely was the greatest violin virtuoso who ever trod a stage, it is astonishing that up to now no thorough biographical study in English has been written. The gap is remedied with the appearance of *Paganini the Genoese* by G. I. C. de Courcy (University of Oklahoma Press, 2 volumes, 423 and 431 pp., $12.50). De Courcy is interested only in the biographical aspects of Paganini; she mentions the music hardly at all, although an appendix lists all of his compositions and pertinent data about them. Otherwise this is a carefully detailed, well-written piece of work, and one that surely will force some revisions of popular notions about Paganini. It is not that he was the most pleasant person who ever lived; but at least he was not the miser he was made out to be, and he did have a noble streak running through him. De Courcy, incidentally, proves — to this reader's satisfaction, at any rate — that it really was Paganini, and not Bertin, who gave Berlioz the famous gift of 20,000 francs.

The two volumes take us through Paganini's life without omitting an important detail. Even his illnesses, of which he had a spectacular variety including one not usually mentioned in polite society, are discussed with scarifying exactitude. De Courcy makes clear his strange impact upon audiences and contemporary musicians. If it will be of any comfort to present-day violinists, the truth can now be told: Paganini did practice regularly, every day. One of the persistent legends about him (and one that he himself did nothing to suppress) was that he almost never lifted his fiddle between concerts. Plenty of footnotes document the text of these two volumes, and there are several valuable appendices, including two of Paganini's own brief autobiographical sketches.

■ Two books that pianists will find interesting are Abram Chasins' *Speaking of Pianists* (Alfred A. Knopf, 291 pp., $4.00) and *Forbidden Childhood*, by Ruth Slenczynska, as told to Louis Biancolli (Doubleday, 263 pp., $3.95). The latter is straight autobiography, the former semi-autobiographical. Chasins, a pupil of Josef Hofmann, is in the fortunate position of having been friendly with some of the fabulous pianistic figures of the 1920's and 1930's — Hofmann, Godowsky, Rachmaninoff, Schnabel, Landowska, and others of that famous band. Chasins reminisces about them, coming up with some amusing anecdotes. But the book is far more than anecdotal. Interspersed are many shrewd observations about the state of the pianistic art yesterday and today, the abuse of the managerial function, estimates of the younger generation, and all kinds of *obiter dicta*. The Slenczynska book is valuable as a case history. No child prodigy in the past has set down so fully the mental and physical upheaval that a gifted child can go through. In Slenczynska's story, the villain is her father, and a throbbing resentment toward him peeps through every page. Not that he did not deserve the calumny here heaped on him; he seems to have been a monster. An interesting and rather painful book.

■ Filippo Sacchi's *The Magic Baton* (G. P. Putnam's Sons, 224 pp., $3.75) is a biography of Toscanini written by an Italian journalist. It has some interesting material about musical life in Italy during Toscanini's life, but the biographical portions contain little that is new and are not nearly as detailed as in the Taubman biography published several years ago.

■ For general reading, Ernest Newman's *From the World of Music* (Coward-McCann, 190 pp., $5.00) is highly recommended. This book is a collection of Newman's Sunday pieces in the London *Sunday Times*, selected by Felix Aprahamian. The period from 1928 to 1952 is covered, and the dean of music critics touches on a wide miscellany of subjects. His forceful writing is always a joy to read. Newman handles the English language beautifully, in addition to having at his disposal a fund of musical knowledge that few in any generation have possessed. Add this book to the previous Newman collections of the 1930's (A *Musical Critic's Holiday*, *A Musical Motley*, etc.). Occasionally testy, always dependable, nearly always provocative, often witty and urbane, Newman is in a class by himself.

■ Richard Anthony Leonard's *A History of Russian Music* (Macmillan, 395 pp., $6.00) should in reality be named "A History of Russian Music from Glinka to the Present Day." No study in America has much information on pre-Glinka music in Russia, and the present book, which devotes only 36 pages to that subject, is no exception. Otherwise Leonard has written a well-balanced study that does not add much to what previous books have offered but which does tie everything together in a logical manner. His final chapter, a thoughtful discussion of what ails Soviet music, has some well-taken points; and while it is easy to see where Leonard's ideological feelings lie—nobody will ever call him a fellow-traveller—he writes more in sorrow than anger.

■ Thirty-three conductors receive brief profile sketches in Hope Stoddard's *Symphony Conductors of the U.S.A.* (Thomas Y. Crowell, 405 pp., $5.00), and there are in addition thumbnail sketches of a few hundred others. The writing is somewhat sentimental but at least Stoddard does not gush, and she has industriously compiled a good deal of information.

■ *Chamber Music*, edited by Alec Robertson (Penguin Books, 427 pp., 95 cents), has chapters on various composers (Part I), on duet sonatas and chamber works with wind instruments (Part II), and studies of American, English, French, German, and Russian chamber music (Part III). A number of British writers have contributed, and the book is full of the usual kind of analytic gobbledegook: "The music moves into the minor for a strenuous quasi-fugal interpolation. At the end of the recapitulation the rhythm of the opening returns in a grey, frightening transformation, before a quick coda." For whom is this kind of writing intended? The book is full of it; and although it is comforting to know that the various contributors know the difference between a Neapolitan sixth and an augmented fifth, one somehow doubts if the general reader is going to profit much thereby.

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■ *Miscellany: Pocket Encyclopedia of Music,* compiled by Harry Dexter and Raymond Tobin (Philosophical Library, 160 pp., $2.75) is a strange and inaccurate mishmash, sometimes so naive as to be amusing. Anybody needing a good, small one-volume encyclopedia should get the Everyman's Dictionary, edited by Blom. . . . F. Geoffrey Rendall's *The Clarinet* (Philosophical Library, 184 pp., $7.50) is a second and revised edition of a comprehensive and valuable study.

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[Seal] Dorothy M. Moser,
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(My commission expires March 30, 1959)

THE DANCE

By ROSALYN KROKOVER

■ Visitors from Europe and the Far East seem to be dominating the dance so far this season. On the heels of the Royal Ballet came the Dancers of India starring Shanta Rao, Les Ballets Janine Charrat de France, Cilli Wang (a Viennese character dancer), and the Dancers of Bali. The two last mentioned will be reviewed in a forthcoming issue.

A great deal of interest centered around Janine Charrat's appearance. She was the child dancer in a film, "Ballerine," which was shown here quite a few years ago. Even then one was aware of a dramatic intensity not often present in the temperament of the ballet dancer. Now she comes to this country for the first time, a mature dancer and choreographer.

As head of her small company of fourteen and its chief choreographer, Mlle. Charrat is an outstanding personality in the world of ballet. While her basic technique is in the classic tradition, she is obviously striving for the dramatic potential of her art. Her choreographic ideas generally tread on dangerous and over-worked ground—"Les Liens" (Bonds of Fate), "Arlequin," "The Dying Swan," "Dictator's Downfall," and a Pas de deux set to, of all things, the first two movements of the Grieg Concerto—but somehow she manages to sustain interest, especially when she is on the stage.

She had some especially gifted dancers in her little company. All three principals in "Arlequin,' Josette Clavier, Leon De Pian, and Heino Hallhuber, were more than capable, and if the work was tightened it would emerge as a charming, whimsical piece. Really outstanding was a Pas Classique choreographed by Victor Gsovsky and stunningly danced by Helene Trailine and Juan Giuliano. Giuliano is one to watch. He has a controlled elevation that should be the envy of every male dancer. His entrechats-huit are staggering. His beats are clean, unrushed, and he always seems to have enough in reserve for an entrechats-dix.

■ Shanta Rao, widely acclaimed the outstanding dancer of India today, opened a two-week engagement at the ANTA Theatre Sept. 29. She and her company of 20 Kathakali dancers and musicians are being introduced to this country through the combined efforts of the American National Theatre, the Government of India, and the Asia Foundation. The program has been staged by John Coast.

■ The Royal Ballet completed one of its most distinguished seasons at the Metropolitan Opera House Oct. 6. Its performances were on a consistently high level, even for this company. The last two novelties presented were "La Péri" and "Noctambules." The first, set to the Dukas score can be described briefly as a pseudo-Oriental period piece for two, lavishly mounted by Andre Levasseur and exquisitely danced by Fonteyn and Somes.

In "Noctambules" the young choreographer Kenneth Macmillan again proved himself a man of ideas, but where does he go from there? His creations are very much like those of a composer who has a unique melodic gift but is never able to develop his lovely themes. Macmillan's ballet about a hypnotist who uses his powers freely to create strange happenings was handsomely set by Nicholas Georgiadis. It has a rather engaging musical score by Humphrey Searle which unfortunately bogs down in the middle with the ballet itself.

OBITUARIES

Mrs. Marie Richards Wurlitzer, music patron and widow of the late Rudolph Wurlitzer, who had been president of the Wurlitzer Music Company; was founder of the Chamber Music Society (Cincinnati); died Sept. 16, Cincinnati, Ohio.

Hugh Kortschak, 74, Austrian-born violinist and former professor at the Yale School of Music; founded Kortschak String Quartet in Chicago in 1915; recitalist in New York and at Berkshire Festivals in the twenties; died Sept. 19, Honolulu, Hawaii.

J. Cecil Prouty, 71, music teacher and former conductor of the Long Island Symphony Orchestra; died Sept. 20, New York.

Adolph Schulze, 76, former member (1918-45), horn section of the New York Philharmonic; died Sept. 23, Waycross, Ga., en route to N.Y.

Ruben Katz, 84, percussionist, formerly with N. Y. Philharmonic and its antecedents; died Sept. 27, New York.

Romeo Cella, 61, cellist, president of Philadelphia Local 77, American Federation of Musicians; died Sept. 29, Philadelphia, Pa.

Dr. Carl P. Pfatteicher, 75, former director of music (for 35 years) at Phillips Academy, Andover, Mass.; died Sept. 29, Philadelphia, Pa.

Horace Parmelee, 68, concert manager and vice president of Columbia Artists Management, Inc.; represented such musicians as Richard Crooks, Schumann-Heink, Paul Althouse, Greta Stueckhold, Russian composer Serge Prokofieff; entered concert business in 1920 after beginning his career as a painter; died Oct. 7, New York.

David F. Kemp, 88, founder in 1898 of U.S. School of Music, pioneer music correspondence school, which has enrolled more than a million students throughout the world; died Oct. 9, Great Neck, N. Y.

Mrs. Virginia Smith Carter, 43, manager of Chattanooga Symphony Association; leader in cultural activities of Chattanooga area and former member of staff of *The Chattanooga Times;* died Oct. 12, Chattanooga, Tenn.

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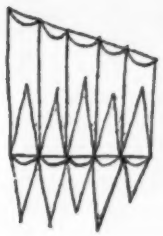

SACRED — SECULAR

Leon Carson

O COME, LET US SING, Joseph Roff. Highgate Press (Galaxy Music Corp., Agents), New York. $.25

An animated anthem of praise for 4-part (SATB) mixed chorus, with optional organ accomp. Text from Psalm 95. The melodious music is not difficult, and the composition is substantial in its musical construction. Suitable for average church choir in general or festive service. Vocal range and tessitura normal. Duration: 2½ minutes. 7 pages.

WHY STANDEST THOU AFAR OFF, O LORD, Robert Elmore. Galaxy Music Corp., New York. $.20

An impressive anthem based on familiar words from Psalm 10, for use by unison chorus of mixed voices. Strong organ accomp. The varying moods of the petitioner are well portrayed; the musical line must be sympathetically adhered to in presentation. Suitable for singing by average choir and for general and festival use. Easy vocal range and tessitura. Duration: 3½ minutes. 6 pages.

TE DEUM LAUDAMUS, Channing Lefebre. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York. $.25

An excellent Te Deum, in shortened form for 4-part (SATB) mixed chorus, with effective organ accomp. A fine, normal singing line is adhered to for all parts, with easy tessitura. The music is not difficult; suitable for use by average choir. 11 pages.

BENEDICTUS ES, DOMINE, Bronson Ragan. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), New York. $.20

The familiar text has been set to music in the key of E-flat minor, for 4-part (SATB) mixed voices. Organ accomp. There are short, intermittently spaced soprano (or tenor) and alto (or bass) soli. The forthright and sincere treatment of the musical structure provides a splendid opportunity for sympathetic delineation of the text. Vocal range and tessitura normal. 7 pages.

ON CHRISTMAS NIGHT, Adolf Bolm and R. Vaughan Williams. Oxford University Press, New York. $2.

An unusual musical feature in the form of a masque, freely adapted from Dickens' "A Christmas Carol." The music, which provides for carol singing and miming, is devised as a quodlibet of folk tunes and country dances. The pianoforte arrangement is by Roy Douglas. Full instrumentation is listed and marked, and at the discretion of producer and conductor, the following carols may be introduced, "A Virgin Most Pure," "On Christmas Night" and "As Joseph Was A-walking." The solo voices required are mezzo-soprano and baritone, in addition to unison singing and a short passage for wordless SATB. This is a unique presentation, effective musically and dramatically. Duration: approx. 30 minutes. Music score, 31 pages.

CHERUBIC HYMN, Giuseppe Carti. Boosey & Hawkes, Inc., New York. $.20

A splendid editing and arrangement of this ancient hymn has been accomplished by Walter Ehret, with optional organ or piano accomp. The harmony is well conceived, and the vocal range and tessitura bring this work well within the circle of the average large or small choir. Text is from the Liturgy. 5 pages.

BENEDICTUS in C MAJOR, G. T. Thalben-Ball. Boosey & Hawkes, Inc., N. Y. $.20

A choral work with dignity and style, well harmonized for 4-part (SATB) mixed voices, with optional organ accomp. No time signature; pulse signs represent time values, with no bearing as to accents. Occasional double parts. Normal voice range and tessitura. 7 pages.

PRELUDE-PASTORALE, Shirley Munger. Galaxy Music Corp., New York City. $.75

A freely flowing, tranquil, relatively short work for the organ, with a simplicity of feeling, and stylistically pastoral. The music is not too difficult for the average organist nor for execution on the average organ. Combinations to be used for best results are well defined. Duration: 2¼ minutes. 4 pages.

SECULAR

SIX SONGS, Franz Xaver Mozart (1791-1844). Oxford University Press, New York. $1.

A newly arranged collection of six charming, short songs by the younger of the two surviving children at the time of Mozart's death. Piano accomp. German and English texts, the English translation by Claude Marks. There is a comprehensive editorial note by John Beckett. The music, somewhat reminiscent of the elder Mozart, is suitable for medium soprano voice or voices in unison. Vocal tessitura easy. 14 pages.

DOWN BY THE SALLEY GARDENS. Galaxy Music Corp. (Elkin & Co., Ltd., London), New York. $.20

A pleasing arrangement of this traditional melody made by Edgar M. Deale, set to words by W. B. Yeats, for use by 3-part (Sop. I-II, Alto) women's voices. To be sung a cappella; rehearsal accomp. For total effectiveness strong alto section is required. 4 pages.

THE MILKMAID, Lloyd Webber. Galaxy Music Corp. (Elkin & Co., Ltd., London), New York. $.35

Here is a light, airy, and vivacious 4-part (SATB) work set to the interesting poem of Austin Dobson. To be sung a cappella; rehearsal accomp. The gaiety of the text and the spontaneity of the music blend effectively when executed by an exceptionally well-integrated choral body of fluent vocal ability. Well marked for interpretive effects. Voice range and tessitura normal. 12 pages.

GENERAL REVIEWS

Frederick Werlé

WILLIAM MAYER: Hello, World! A Musical Trip Around the World, with singing, dancing, and audience participation, libretto by Susan Otto. The nature and content of this delightful work places it in a category all its own. Commissioned by the Little Orchestra Society, Thomas Scherman, conductor, it was first performed at Hunter College, New York, Nov. 10, 1956, and since then a number of orchestras throughout the country have expressed interest in performing the work. This musical trip takes the listener to seven countries, France, Spain, Austria, Japan, Russia, the Belgian Congo, and Ireland. The composer uses simple but original tunes in his musical description of each country. The harmonies and rhythms are fresh, alive, and quite natural without being commonplace. The work is ideal for community or children's concerts, schools, and dance groups. The score includes a singer-narrator, two or more dancers, chorus, and audience participation, and may be performed with piano and percussionist (optional) in lieu of an orchestra. It is

suggested that props and costumes are desirable but not essential. Performance time: approximately 26 minutes. Published by *Boosey and Hawkes, Inc.* Piano score: $1.50. Full score and materials available on rental.

New Piano Works

YANNIS CONSTANTINIDIS: Greek Miniatures, a set of 44 short pieces published in three volumes. This is a remarkable fine set of small piano pieces, highly original in ideas, unusual rhythmical patterns, and covering a wide range of technical and musical problems in the medium grades. They are not only effective for recital but are highly recommended for the more serious piano student. They have been recorded by Maro Ajemian for MGM records. Published by *Rongwen Music, Inc.*, N. Y.

RUDOLPH RETI: The Magic Gate, an effective descriptive work of five pieces containing some unusual pianistic effects. The pieces are "Through a Glass Darkly," "The Gate Opens," "Of Demons and Angels," "The Dead Mourn the Living," and "March and Transcendence." Performance time: 15 minutes. Published by *Broude Bros.*, New York.

WILLIAM FLANAGAN: Sonata for Piano. This work bears the stamp of a gifted individualist, well-versed in the craft of composition, and one who knows how to use the full resources of the piano. There are numerous changes of time signature throughout the three short movements as well as some interesting dynamic effects. It is a very effective work and well worth performing. Published by *Peer International Corp.*, New York. Price: $1.00.

OSCAR L. FERNANDEZ: Second Brazilian Suite (on original themes). The three pieces comprising this Suite are entitled simply, "Prelude," "Song," and "Dance." They are all very melodious and rhythmically attractive, especially the final dance. This is one of those pieces that sound more difficult than they are—an excellent short encore. The same composer's "Nocturne" and "Two Miniatures" are also effective keyboard works. They are all published by *Peer International Corp.*, New York.

Among the large number of instrumental works received for review, the following list contains items of special interest.

CHAMBER ORCHESTRA

Publisher	*Composer*	*Work*	*Duration*
Broude Bros. & Rongwen Music, Inc., New York	ERNST KRENEK	Suite for Clarinet & String Orch.	8 minutes
	" "	Suite for Flute & String Orch.	6½
	CARLOS SURINACH	Madrid, 1890—Suite for Chamber Orch. (5 dance movements)	8½
	ARTHUR LOURIE	Concerto Da Camera for Violin Solo with String Orch.	25
	JEAN BERGER	Sonata Da Camera for Oboe & String Orch.	12¼
Guglielmo Zanibon, Padova, Italy	(Recent publications of lesser-known works by 18th-century composers)		
	ANTONIO M. G. SACCHINI	Overture "Edipo a Colono" (For 2 ob., bsn., 2 hrns., timp. & strings) Rev. by Franco Michele Napolitano	7
	DOMENICO CIMAROSA	Overture "I Traci Amanti" (For 2 ob., bsn., 2 hrns., and strings) Ed. by F. M Napolitano	7
	GALUPPI BALDASSARRE	Sinfonia (della Serenata) (For 2 hrns. and strings)	7
	GIOVANNI BATTISTA SAMMARTINI	Sinfonia (For 2 hrns. and strings)	7
	ALLESANDRO SCARLATTI	Concerto No. 3 in F major (For String Orch. and Cembalo)	7
Peer International Corp., New York	ELLIOTT CARTER	Elegy for String Orch.	—
Alec Templeton, Inc. New Rochelle, N. Y.	PAUL CRESTON	Gregorian Chant for String Orch.	6½

CHAMBER MUSIC

Southern Music Publishing Co., Inc., New York	H. VILLA-LOBOS	String Quartet No. 9	—
	DAVID DIAMOND	Quintet for Clarinet, 2 Violas, and 2 Cellos	—
Mills Music, Inc., New York	ERNST TOCH	Dedication for String Quartet (or String Orch.)	—

CONCERTOS

Mills Music, Inc., New York	ALEC ROWLEY	Miniature Concerto (In Suite Form) for Violin and Orchestra	c. 7
	GORDON JACOB	Concerto for Trombone and Orchestra	18
	" "	Concerto No. 2 for Oboe and Orchestra	25

INSTRUMENTAL SOLO WORKS

Broude Bros. & Rongwen Music, Inc., New York	ERNEST BLOCH	Suite No. 1 for Violoncello Solo	c. 10
	" "	Suite No. 2 for Violoncello Solo	16-17
	EGON WELLESZ	Suite for Clarinet Solo Op. 74	8
	ARTHUR LOURIE	Sunrise for Flute Solo	3
	JEAN BERGER	Sonata Da Camera for Oboe & Piano	12¼
Novello & Co., Ltd., London, England	ALAN BUSH	Northumbrian Impressions — Suite for Oboe with Piano	c. 10

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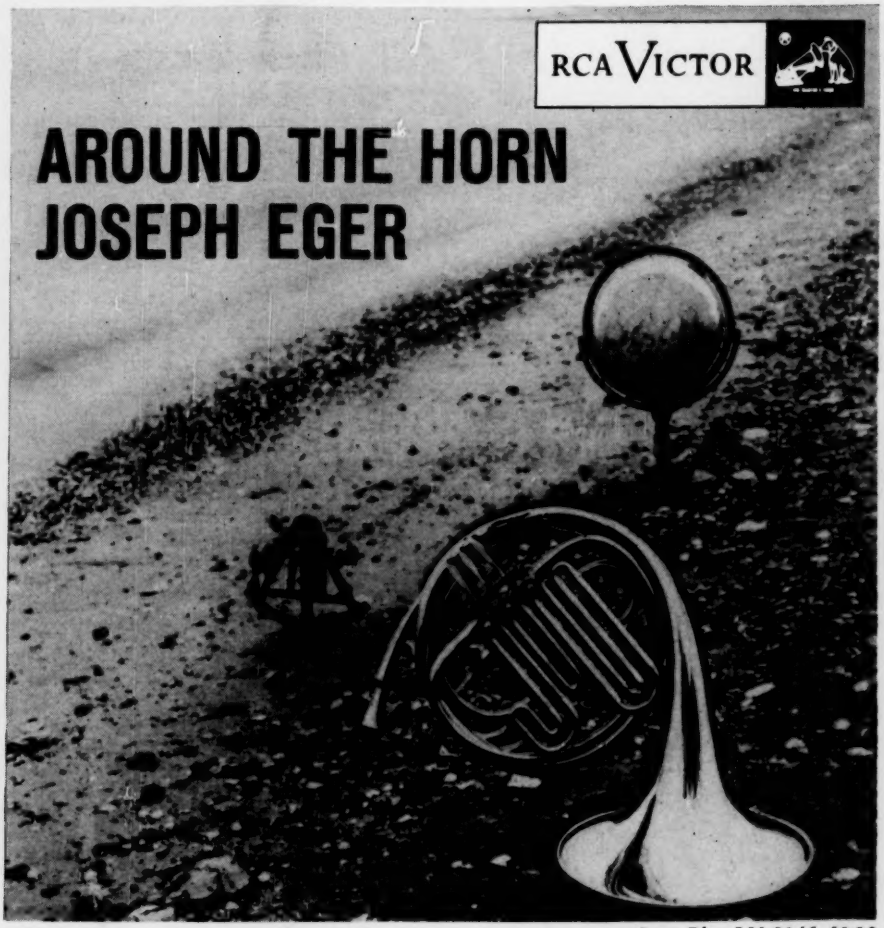

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